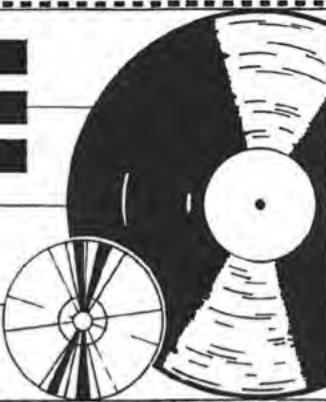


FILM SCORE MONTHLY



A black and white photograph of a man in a traditional wrap carrying a long wooden pole or spear on his shoulders, standing in a crowded outdoor market. In the background, there are buildings, other people, and a bus.

SHAF

RECORDMAN ON THE
BLAXPLOITATION
FILM SOUNDTRACKS

MICHAEL KAMEN • HOUSE OF FRANKENSTEIN

ALSO:

DANNY ELFMAN

- FEATURE ARTICLE PART 2
- HIS ORIGINAL SKETCHES!
- INTERVIEW WITH HIS ORCHESTRATOR STEVE BARTEK

#64, December 1995, Baby \$2.95

FILM SCORE MONTHLY

Issue #64, December 1995

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Cover: Richard Roundtree as John Shaft

Some Film Scores We Would Have Been Hearing for the First Time in 1966: The Blue Max, The Quiller Memorandum, Wrong Box, Hawaii, Seconds, Nevada Smith, The Professionals, Walk, Don't Run, Born Free, The Big Gundown, The Good, the Bad and the Ugly, The Redeemer, Fantastic Voyage, The Sand Pebbles, Fahrenheit 451, Who's Afraid of Virginia Woolf?, Lost Command.

The Soundtrack Handbook: is a free six page listing of mail order dealers, books, societies, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request. Please write.

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This month Recordman pays tribute to the blaxploitation films of the early '70s; check out Tamara Dobson and Bernie Casey in *Cleopatra Jones*, above. There was such talent involved in these films' soundtracks—Isaac Hayes, Curtis Mayfield and James Brown were serious, popular artists who wrote terrific music for films like *Shaft* and *Superfly* (both of which are available on CD, as are *Black Caesar* and *Slaughter's Big Rip-Off* by Brown, and *Truck Turner and Tough Guys* by Hayes, the latter on a 2CD set). In any of these, the music doesn't really score the film, it acts more as a parallel text, commenting on the characters, describing the setting and events (sometimes literally, with lyrics). There are no drones, no worries about distracting from the tension or "mood"—most of it is remarkably upbeat. *Superfly* literally stops several times for a Curtis Mayfield number, once with Mayfield himself performing on screen at some Harlem dive! The style got old fast, deadly dull when the music was bad—wah-wah guitars took over TV cop shows for ten years—and led to the ruining of films by record companies. But still, the original outings are great. I found a bunch of the albums at Footlight Records, see info below.

Best of 1995: Deadline for our year-end poll is January 31; quick, send to Andy Dursin, PO Box 846, Greenville RI 02828! 1) Best New Score, 1995 movies only, pick 5, number 1-5. 2) Oscar Guesses: the five scores you *think* will be nominated each in the dramatic-score category, and in the musical or comedy-score category (indicate predicted winners). 3) Best Composers (1995 output only): pick three. 4) Best Unreleased Score (1995 only). 5) Best Record Label—again, for 1995 only. 6) Best New Album of Older Score (i.e. reissue). Pick five, rank. 7) Best New Compilation—either original tracks or newly recorded. Pick three. 8) Worst New Score. 9) Worst Composer (1995 only). 10) Worst Record Label. 11) (optional) Feel free to make up your own categories and mention whatever you'd like.

Obituary: Ernie Lockett, 87, prodigious English copyist and score reader, died after a short illness on January 12, 1996, in Dorset, England. Lockett worked on every major American production scored in England from the 1960s through the '80s; composers such as Henry Mancini, John Williams, Miklós Rózsa, Lalo Schifrin and many others relied on him whenever they scored abroad. Among the many recording projects he worked on were the Charles Gerhardt/George Komgold Classic Film Scores albums. Contributions can be sent in his name to the Dorset County Hospital care of Colin Close, 1B Salisbury Road, Blandford Forum, Dorset, England.

Nominations: Grammys: Score: *Batman Forever* (Elliot Goldenthal), "Buggy Ride" from *Joe Cool's Blues* (Wynton Marsalis); *Crimson Tide* (Hans Zimmer); *The Cure* (Dave Grusin), "Main Title" from *Ed Wood* (Howard Shore). Song: "Colors of the Wind," *Pocahontas*; "Have You Ever Really Loved a Woman?," *Don Juan DeMarco*; "Love Me Still," *Clockers*; "Someone to

Love," *Bad Boys*; "Whatever You Imagine," *The Pagemaster*. Golden Globes: Score: *Sense and Sensibility* (Patrick Doyle), *Braveheart* (James Horner), *A Walk in the Clouds* (Maurice Jarre), *Don Juan DeMarco* (Michael Kamen), *Pocahontas* (Alan Menken). Song: "Colors of the Wind," *Pocahontas*; "Have You Ever Really Loved a Woman?," *Don Juan*, "Hold Me, Thrill Me, Kiss Me," *Batman Forever*, "Moonlight," *Sabrina*; "You Got a Friend in Me," *Toy Story*.

Event: *Cinemusic 2* will take place in Gstaad, Switzerland, March 1-9, 1996.

Print Watch: Lone Eagle expects to have the third edition of its *Film Composers Guide* out in March or April. • *Ben-Hur*: The Miklós Rózsa Music Society Australia has published its 20th anniversary journal (#5); write founder/director John Stevens at Flat 11, 436 McCauley Street, Albury NSW 2640, Australia. • French film magazine *Cahiers du Cinema* has published a special Musiques du cinéma issue 1995, a huge edition (132 pages) with tons of interviews and coverage (in French). • *Alternative Cinema* (Tempe Press, PO Box 6573, Akron OH 44312-0573) features a soundtracks column by Mike Barone, previously of *G.A.S.P. etc.* • *Banda Sonora Magazine* is a new glossy Spanish-language publication; the first issue is due soon. Write to Pez 27, 28004 Madrid, Spain. • The Schwann music catalog is reportedly coming out with two issues devoted to film music. • *Gramophone* will publish *The Gramophone Film Music Guide* in March—reviews of 400 soundtrack CDs by over 100 composers, with short bios for each. • Randall Larson's *Music from the House of Hammer* is due soon from Scarecrow Press, 4720 Boston Way, Lanham MD 20706; ph: 1-800-462-6420 or 301-459-3366. • *Asterism* is a new sci-fi/fantasy music magazine mostly about new age "space" music, but also including soundtrack reviews. Send \$1 for a copy to PO Box 6210, Evanston IL 60204. • Record producer Nick Redman was in *Daily Variety*'s year-end issue, about his work restoring film scores for albums and laserdisks.

TV/Radio Watch: In Australia, composer Carl Vine has been hosting a film music program on ABC TV every Wednesday night, complementing a two-hour radio program Saturday nights on ABC FM (news from Andrew Derrett).

Mail Order Dealers: If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-328-1434), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-839-3693) in this country.

Laserdisks: Warner Bros.' upcoming laserdisc box of *The Wild Bunch* will include a 76 min. stereo CD of the Jerry Fielding score. • MCA's imminent expanded laserdisc of *1941* will isolate John Williams's score in stereo. • Due in January from Fox is a letterboxed laserdisc of *The Omen*, with Jerry Goldsmith's score isolated in stereo.

Incoming: Capriccio's recording of *The Spirit of St. Louis/Ruth* (Waxman) is expected possibly in March. • John Scott's large orchestral score to *The North Star* has been released (only) by Hollywood Records in France. The composer hopes to have his music for *Walking Thunder* and *Yellow Dog* out on his JOS label later this year.

Some Label News Is Good Label News

BMG: The second batch of "100 Years of Film Music" CDs is due in Germany in April: a *Mark Twain* album (Steiner and Komgold's respective *Twain* scores), a film noir album, *The Gold Rush* (Chaplin), *Metropolis* (one of the scores to the silent film), an album of Disney "Silly Symphony" music, and one more TBA.

Cambria: Due March are *Monstrous Movie Music* (*Them!*, *The Mole People*, *It Came from Outer Space*, *It Came from Beneath the Sea*) and *More Monstrous Movie Music* (*The Beast from 20,000 Fathoms*, *The Monolith Monsters*, *Tarantula*, *Gorgo*). These are newly recorded.

DRG: Due March: *A Man and a Woman/Live for Life* (Francis Lai), *Land and Freedom* (Fenton), *A Touch of Class* (John Cameron plus songs).

Epic Soundtrax: Only song compilations coming up: *From Dusk Till Dawn* (Jan. 23), *Great White Hype* (March 19), *Tin Cup* (June 18).

Fox: Caught within the space/time/distribution continuum are the next Classic Series discs (original tracks): *The Ghost and Mrs. Muir/A Hatful of Rain* (Herrmann), *Journey to the Center of the Earth* (Herrmann), *Forever Amber* (Raksin), *The Mephisto Waltz/The Other* (Goldsmith), *Beneath the 12 Mile Reef/Garden of Evil* (Herrmann).

GNP/Crescendo: Pushed back to late February is the 6CD Irwin Allen box set: *Lost in Space*, *Voyage to the Bottom of the Sea*, *The Time Tunnel* and *Land of the Giants*, music by Williams, Goldsmith, Sawtell, Courage, Duning and others. Due early spring: *Forever Knight* (Fred Mollin, TV); summer: *Alien Nation* (David Kurtz, TV).

Intrada: Due April 23: *Carried Away* (new film, Bruce Broughton). Intrada is a label and mail order outlet, write for free catalog to 1488 Vallejo St., San Francisco CA 94109; ph: 415-776-1333.

Koch: Due February is a new recording of

Miklós Rózsa's *El Cid* (1961), as well as Rózsa's *Symphonia Concertante*. Recording in April in New Zealand are three new albums, one each of music by Rózsa, Newman, and Victor Young, for release in a million years or possibly sooner.

Label 'X': Imminent are the first two "At the Movies" compilations: *This Is Cinerama* (Steiner, Webb, others) and *Sci-Fi* (prev. released music, *Time After Time*, *Krull*, *Quiet Earth*, etc.).

Marco Polo: Due Feb. are *House of Frankenstein* (Salter, Dessau) and *Son of Frankenstein/The Wolfman/The Invisible Man Returns* (Salter, Skinner, C. Previn). Due rest of 1996 are a new Erich Wolfgang Korngold album (*Another Dawn, Between Two Worlds, Escape Me Never*), a Max Steiner album (*Lost Patrol, Beast with Five Fingers, Virginia City*), and a piano concerti CD (Herrmann's "Concerto Macabre," Addinsell's "Warsaw Concerto," "Comish Rhapsody").

Milan: Due Jan. 30: *Bed of Roses* (Michael Convertino). Feb. 13: *Broken Arrow* (Hans Zimmer). March 26: *Primal Fear* (James Newton Howard), *Pie in the Sky* (Convertino). June 4: *Dead Poets Society* (Maurice Jarre, re-release).

Play It Again: Forthcoming from this U.K. label: *The A to Z of British TV Themes, Vol. 3*.

Rhino: Scheduled CDs from the Turner vaults: February: *Gigi, The Harvey Girls* (Judy Garland film), *For Me and My Gal*. March: *Korngold at Warner Bros.* (compilation). April: *Singin' in the Rain, Ben-Hur* (Miklós Rózsa, 3CD set),

House of Dark Shadows/Night of Dark Shadows (soap operas). May: *How the West Was Won* (Newman), *Seven Brides for Seven Brothers*. Other score albums planned include *Gone with the Wind*, *King of Kings*, *Ryan's Daughter*, and *2001*. * A second volume of Hanna-Barbera music (including *Jonny Quest!*) is also planned.

Silva Screen: Feb./March releases on Silva America include newly recorded (City of Prague Philharmonic) Barry, Morricone and Rózsa compilations. Silva will have a U.K. edition of John Debney's *Cutthroat Island* out in February, and a classical CD of Rózsa's Cello Concerto and Schurmann's "The Gardens of Exile" out in April. Forthcoming are the first two volumes in a six-CD series of film scores for westerns, recorded in Prague; two albums of British horror music recorded in England; plus another album of James Bernard's Hammer film scores.

SLC: Due Feb. 21: *Babe* (Nigel Westlake), *The Net* (Mark Isham), *The Underneath* (Cliff Martinez), *Sisters* (presumably the Herrmann score).

Super Tracks: Delayed but not dead is *Nixon: The Final Days* (Cliff Eidelman, TV movie).

Varèse Sarabande: Due Feb. 13: *City Hall* (Jerry Goldsmith). Feb. 27: *It's My Party* (Basil Poledouris). March 26: *Vertigo* (Bernard Herrmann, new recording). April 23: *Shadows of the Empire* (Joel McNeely, music inspired by upcoming *Star Wars* book/comic/toys/multimedia "event"). *Legends of Hollywood Vol. 4* (Franz Waxman) will be out in March or April. *

CURRENT FILMS, COMPOSERS AND ALBUMS

<i>The American President</i>	Marc Shaiman	MCA	<i>Lawnmower Man 2</i>	Robert Folk	Varèse Sarabande
<i>Balto</i>	James Horner	MCA	<i>Leaving Las Vegas</i>	Mike Figgis	CBS
<i>Bio-Dome</i>	Andrew Gross		<i>Mighty Aphrodite</i>	various	Sony Classical
<i>Casino</i>	various	MCA	<i>Mr. Holland's Opus</i>	Michael Kamen	London (score)
<i>Cry the Beloved Country</i>	John Barry	Epic Soundtrax	<i>Nixon</i>	John Williams	Hollywood/Illusion
<i>Dead Man Walking</i>	David Robbins	Columbia	<i>Othello</i>	Charlie Mole	Varèse Sarabande
<i>Dunston Checks In</i>	Miles Goodman		<i>The Postman</i>	Luis Enrique Bacalov	Miramax/Hollywood
<i>Eye for an Eye</i>	James Newton Howard	Hollywood	<i>Restoration</i>	James Newton Howard	Milan
<i>Father of the Bride II</i>	Alan Silvestri	Epic Soundtrax (songs)	<i>Richard III</i>	Trevor Jones	
<i>From Dusk Till Dawn</i>	Graeme Revell	Antilles/PolyGram	<i>Sabrina</i>	John Williams	A&M
<i>Get Shorty</i>	John Lurie	Virgin	<i>Sense and Sensibility</i>	Patrick Doyle	Sony Classical
<i>GoldenEye</i>	Eric Serra	TVT	<i>Toy Story</i>	Randy Newman	Walt Disney
<i>Grumpier Old Men</i>	Alan Silvestri	Warner Bros.	<i>12 Monkeys</i>	Paul Buckmaster	MCA
<i>Heat</i>	Elliot Goldenthal	Epic Soundtrax	<i>Two if by Sea</i>	Nick Glennie-Smith, Patty Moloney	TVT
<i>Jumanji</i>	James Horner		<i>Waiting to Exhale</i>	Babyface	Arista (w/ W. Houston)

UPCOMING MOVIES

DAVID ARNOLD: *Independence Day*.

JOHN BARRY: *Bliss*.

SIMON BOSWELL: *Jack and Sarah*.

BRUCE BROUGHTON: *The Shadow Conspiracy, House Arrest, Acts of Love, Infinity* (d. M. Broderick), *Homeward Bound 2, Carried Away*.

CARTER BURWELL: *Joe's Apartment, Journey of the August King, No Fear, Chamber*.

S. CLARKE: *Eddie, Dangerous Ground*.

BILL CONTI: *Napoleon, Dorothy Day, Spy Hard* (w/ L. Nielsen), *Car Pool*.

MICHAEL CONVERTINO: *Bed of Roses* (formerly *Amelia...*), *Pie in the Sky*.

STEWART C OPELAND: *The Girl You Want* (formerly *Boys*, w/ Winona Ryder), *The Snow Leopard*.

MASON DARING: *Lone Star*.

DON DAVIS: *Bound* (killer lesbians).

JOHN DEBNAY: *Getting Away with Murder, Relics*.

JOHN DUPREZ: *Fierce Creatures*.

RANDY EDELMAN: *Dragon Heart, Diabolique, Daylight, Ed.*

DANNY ELFMAN: *Freeway* (produced by Oliver Stone), *The Frighteners*.

STEPHEN ENDELMAN: *Keys to Tulsa, Cosi, Reckless, Flirting w/ Disaster*.

GEORGE FENTON: *Land and Freedom, Mary Reilly, Heaven's Prisoner, The Crucible, Mariette in Ecstasy, Multiplicity* (d. Harold Ramis).

ROBERT FOLK: *Theodore Rex*.

RICHARD GIBBS: *First Kid*.

ELLIOT GOLDENTHAL: *Voices, Michael Collins, A Time to Kill*.

JERRY GOLDSMITH: *City Hall* (w/ Al Pacino), *Executive Decision* (action film), *Two Days in the Valley*.

MILES GOODMAN: *Sunset Park, Larger Than Life, Til There Was You*.

CHARLES GROSS: *Family Thing*.

DAVE GRUSIN: *Mulholland Falls*.

CHRISTOPHER GUNNING: *Firelight*.

MARVIN HAMLISCH: *The Mirror Has Two Faces* (d. B. Streisand).

RICHARD HARTLEY: *Stealing Beauty*.

LEE HOLDridge: *Star Command* (sci-fi TV pilot).

JAMES HORNER: *Courage Under Fire* (d. Ed Zwick), *To Gillian*.

JAMES NEWTON HOWARD: *Primal Fear, Dead Drop, The Juror, Space Jam, Rich Man's Wife* (co-composer), *Ghost and Darkness*.

MARK ISHAM: *Last Dance, Father Goose* (Isham is off of *Nickel and Dime*, now titled *Larger Than Life*).

MICHAEL KAMEN: *Jack* (d. Coppola), *101 Dalmatians* (live action), *Quest*.

WOJCIECH KILAR: *The Island of Dr. Moreau*.

JOHN LURIE: *Box of Moonlight*.

MARK MANCINA: *Twister* (d. Jan DeBont), *Moll Flanders*.

MARK MCKENZIE: *Down Periscope* (replacing Randy Edelman).

JOEL MCNEELY: *Flipper*.

ALAN MENKEN: *Hunchback of Notre Dame, Hercules* (animated).

MARK MOTHERSBAUGH: *Happy Gilmore, Bottle Rocket*.

IRA NEWBORN: *High School High*.

DAVID NEWMAN: *The Nutty Professor* (w/ Eddie Murphy), *Big Bully, Matilda* (d. Danny DeVito), *The Phantom* (d. Simon Wincer).

RANDY NEWMAN: *James and the Giant Peach* (songs and score), *Cats Can't Dance* (songs and score, animated).

THOMAS NEWMAN: *American Buffalo* (w/ D. Hoffman), *Marvin's Room, Up Close & Personal, Phenomenon*.

M. NYMAN: *Mesmer, Portrait of a Lady*.

JOHN OTTMAN: *The Cable Guy* (w/ Jim Carrey, d. Ben Stiller), *Snow White in the Dark Forest*.

BASIL POLEDOURIS: *It's My Party* (d. Randall Kleiser), *Celtic Pride*.

RACHEL PORTMAN: *Palookaville, Honest Courtesan, Emma*.

REG POWELL: *Alaska*.

J.A.C. REDFORD: *Mighty Ducks 3*.

GRAEME REVELL: *The Craft* (replacing T. Newman), *Killer, Race the Sun, The Crow 2, From Dusk till Dawn*.

RICHARD ROBBINS: *Surviving Picasso, La Proprietaire*.

J. PETER ROBINSON: *Rumble in the Bronx*.

JEFF RONA: *White Squall* (d. R. Scott).

WILLIAM ROSS: *Black Sheep, Tin Cup*.

CRAIG SAFAN: *Mr. Wrong*.

JOHN SCOTT: *Walking Thunder, The*

Lucona Affair, Night Watch, The North Star (d. Nils Gaup).

ERIC SERRA: *The Fifth Element* (d. Luc Besson).

MARC SHAIMAN: *Bogus* (d. N. Jewish), *The First Wives Club, Mother* (d. Albert Brooks), *Free at Last*.

HOWARD SHORE: *Mars Attacks* (d. Tim Burton), *Striptease, Before and After, Crash* (d. Cronenberg), *Truth About Cats and Dogs, Looking for Richard* (d. and w/ Al Pacino), *Ransom* (d. R. Howard, w/ M. Gibson), *That Thing You Do* (d. Tom Hanks).

ALAN SILVESTRI: *Mission: Impossible, Sgt. Bilko* (w/ Steve Martin), *Eraser* (w/ Arnold Schwarzenegger).

MICHAEL SMALL: *Sunchaser*.

MARK SNOW: *Katie*.

STEPHEN SONDEHEIM: *La cage aux folles* (d. Nichols, songs and score).

DAVID A. STEWART: *Beautiful Girls*.

CHRIS STONE: *The Stupids* (d. Landis).

JONATHAN TUNICK: *Birdcage*.

CHRISTOPHER TYNG: *Kazaam*.

SHIRLEY WALKER: *Escape from L.A.*

PATRICK WILLIAMS: *The Grass Harp*.

CHRISTOPHER YOUNG: *Unforgettable* (d. John Dahl), *Head Above Water* (w/ Harvey Keitel).

GABRIEL YARED: *English Patient*.

HANS ZIMMER: *Broken Arrow, Muppet Treasure Island, Prince of Egypt* (animated musical, Dreamworks), *Bishop's Wife, The Fan, The Rock* (w/ Sean Connery, co-composer).

CONCERTS

Arizona: Feb. 2, 3—Phoenix s.o.; *The Raiders March* (Williams).

California: Feb. 10—Stockton s.o.; *Romeo and Juliet* (Rota).

Colorado: Feb. 14—Pueblo s.o.; *Quiet Man* (Young), *Braveheart* (Horner).

Connecticut: Feb. 16—Yale Concert Band, New Haven; *The Adventures of Huckleberry Finn* (Waxman), pre-concert lecture by John Waxman.

Delaware: Feb. 2, 3—Delaware s.o., Wilmington; *Lawrence of Arabia* (Jarre), *Around the World in 80 Days* (Young), *Things to Come* (Bliss), *The Raiders March* (Williams). Feb. 10—Delaware Valley Phil.; *Shane* (Victor Young), *Dances with Wolves* (Barry), *High Noon*, *Rawhide* (Tiomkin), *King Kong* (Steiner), *The Godfather* (Rota), *Spartacus* (North), *Alien* (Goldsmith), *Vertigo* (Hermann), *Cocoon* (Horner), *Wuthering Heights* (Newman), *Bride of Frankenstein* (Waxman), *Beetlejuice*

(Elfman), *Ghost* (Jarre), *Star Trek: The Motion Picture* (Goldsmith).

Florida: Feb. 7, 8—Boca Raton s.o.; *The Mission* (Morricone).

Indiana: Feb. 14—Northeast Indiana s.o., Munster; *Around the World in 80 Days* (Young), Rota Medley, *Murder on the Orient Express* (Bennett), *Taras Bulba*, *Sayonara* (Waxman), *Swashbuckler* (Addison), *Alamo* (Tiomkin).

Ohio: Feb. 10—Youngstown s.o.; *The Bride of Frankenstein* (Waxman).

Michigan: Feb. 10—Southwest Michigan s.o., St. Joseph; *Sayonara* (Waxman), *Murder on the Orient Express* (Bennett), *The Philadelphia Story* (Waxman), *Around the World in 80 Days* (Young), *The Adventures of Don Juan* (Steiner), *Cleopatra* (North).

Montana: Feb. 3, 9—Bozeman s.o.; *Star Trek: The Next Generation* theme (Courage/Goldsmith).

New York: Feb. 3—Niagara Sym.; *Out of Africa* (Barry), *Lawrence of Arabia* (Jarre). March 28—Little Orchestra

Society, Lincoln Center, Manhattan: "Soundtracks III," music by Korngold, Friedhofer, Hollander, Rózsa, Waxman, Herbert, Newman.

Pennsylvania: March 21—Northeast Pennsylvania s.o., Scranton; *Sunset Boulevard* (Waxman).

Puerto Rico: Feb. 3—San Juan s.o.; *Raiders* (Williams), *Godfather* (Rota).

Texas: March 1, 2, 3, 4—San Antonio s.o.; *Dances with Wolves* (Barry), *Lawrence of Arabia* (Jarre).

Australia: Jan. 27, 28—Sydney s.o.; *Elizabeth and Essex* (Korngold).

Canada: Jan. 25, 26, 27—Victoria s.o., British Columbia; *High Noon*, *Rawhide* (Tiomkin). Jan. 27—Newfoundland s.o., St. Johns; *High Noon* (Tiomkin), *Raiders* (Williams), *Portrait of David Lean* (Jarre). Feb. 3—Niagara s.o., Ontario; *Out of Africa* (Barry), *Lawrence of Arabia*. Feb. 29—Nova Scotia s.o., Halifax; *The Mission* (Morricone).

Finland: Feb. 13, 16—Helsinki s.o.; *The Raiders March* (Williams).

Germany: March 15, 16, 17—Duisburg s.o.; *High Noon* (Tiomkin).

Indonesia: Feb. 9—Twilight Orchestra, Jakarta; *Lawrence of Arabia*.

Japan: Feb. 12—Osaka Sym., Symphony Hall, Tokyo; *Breakfast at Tiffany's* (Mancini), Rota Medley (w/ *Godfather*), *Romeo and Juliet* (Rota), *Love Story* (Lai).

Norway: Jan. 31, Feb. 1—Stavanger s.o.; *Psycho* (Herrmann).

Symphony Nova Scotia will perform a film music concert on March 22.

The Charleston (SC) Sym. will perform *City Lights* live to film on Feb. 20.

This is a list of concerts with film music pieces in their programs. Contact the respective orchestra's box office for more info. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras. * For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

READER ADS

FEE INFO: Free: Up to five items. After five items, it's \$5 for an ad with up to 10 items; \$10 for an ad with up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. Send U.S. funds only to Lukas Kendall, Box 1554, Amherst College, Amherst MA 01002-5000.

WANTED

Charles Hogue (5741 Pembroke Dr., New Orleans LA 70131) will pay top dollar for EMI CD of Ron Goodwin's *Battle of Britain*.

Bob Mickiewicz (7 Whittemore Terr,

Boston MA 02125; ph: 617-825-7583) is looking for these CDs: *Buffalo Bill's Wild West Show* (Euro-Disney CD, G. Fenton), *Buffalo Girls* (promo, L. Holdridge), *Captain Ron* (promo, N. Pike), *Hocus Pocus* (promo, J. Debney), *Mystic Warrior* (GFC-1, G. Fried). Will buy or trade from extensive collection; all lists welcome.

Steve Sessions (2041 Mauville Cove, Biloxi MS 39531-2417) wants *Wolfen/Deadly Blessing* promo CD.

FOR SALE/TRADE

Richard Bergeman (Asserweg 382, 3052 AJ Rotterdam, The Netherlands) has for trade one copy each: *Steel Magnolias* (Delerue). Make it so of

Star Trek: Generations (very hd. Dutch promo), *The River* (Williams), *Moon Over Parador* (Jarre), *Zulu Dawn* (Bernstein). Send your trade list.

FOR SALE/TRADE & WANTED

Robert Knaus (320 Fisher St., Walpole MA 02081; ph: 508-668-9398) has CDs for auction: *Willow* (Horner), *Krull* (Horner, #349 of 750, 79 min.), *The Accidental Tourist* (Williams), *The Burbs* (Goldsmith, ltd. Varèse #2181 of 2500). Bidding starts at \$50 ea. Auction ends one month after publication of this ad. Highest bids win. CDs for sale: *Gorky Park*, *A Far Off Place* (both Horner, \$10 each), many cassettes, cheap! Write for list. Wanted on

CD or cassette (dubs OK): *Watership Down* (Morley, Williamson), *The Swans* (Goldsmith), any unreleased music from *Secret of Ninh* (Goldsmith) and *The Land Before Time* (Horner).

Chris Reeee (1436 W 257th St #302, Harbor City CA 90710) has for trade: *The Roots of Heaven* (LP, vg+/vg+), b&w *Apollo 13* promo (sealed). Wants CDs of *Cocoon*, *King Kong 2*, *Octopussy* (A&M pressing).

Display ads (like on the back page of this issue): \$200 back cover, \$150 full page, \$80 half page, \$50 quarter page. Write/call for availability and deadlines.

IN THE RECORDING STUDIO WITH "HOUSE OF FRANKENSTEIN"

by BILL WHITAKER

If you want to look into the face of bafflement, try telling someone you've just returned from Moscow and that you've been helping re-record music from *House of Frankenstein*.

Even in the rich legacy of Universal Pictures' celebrated horror films of the 1930s and '40s, *House of Frankenstein* hardly stands among the classics. It proved one of the studio's final Frankenstein films, its plot wildly (though ingeniously) throwing the Frankenstein Monster into the same spook-filled residence as The Wolf Man, Count Dracula, a homicidal hunchback and a brain-transplanting mad doctor portrayed by no less than Boris Karloff. While the 1944 film offers breakneck pacing, inventive plotting, creepy atmosphere and a sturdy cast (J. Carroll Naish, Lon Chaney Jr., John Carradine and the aptly named Glenn Strange are also on hand), many die-hard fans today decry the movie as a steep step down from the earlier Frankenstein films. On the other hand, there's the film's rousing score by Universal staff composer Hans J. Salter and friend Paul Dessau, a German composer whose modernist tendencies gave the music a prickly quality unique even for Universal. Indeed, the score to *House of Frankenstein* was not only the most colorful of all Universal horror scores but also the most significant in terms of length. Yet, because it accompanied a lesser-known Frankenstein sequel, chances of it ever being recorded seemed slight. So imagine my surprise when, in 1993, the busy Marco Polo label tapped Los Angeles film composer John Morgan to reconstruct this long-lost film score

and then released an album containing suites from both it and Salter's more lumbering *Ghost of Frankenstein* (1942). Imagine, too, my disappointment when I found crucial sections of the score missing and the proper tempos lacking. If you happened to read the interview I did with Morgan a year and a half ago in *FSM* (#46/47), you likely sensed the enthusiasm both of us had for this wonderful old spook music—as well as the

frustration we both had regarding the album conducted by Andrew Penny with Ireland's RTE Orchestra. In fairness to Mr. Penny, he did passable work considering he never heard the original film soundtracks. In the end, though, his tempos for *House of Frankenstein* proved so slow and ate up so much time in the recording studio that little was left to record *House of Frankenstein*, a considerably more varied score in mood and color. As a result, key movements of *House of Frankenstein*, although ready and literally in hand during recording sessions in Ireland, had to be dropped because the clock simply ran out. Anyone who knows anything about the recording industry knows chances were remote of getting any company to okay re-recording the complete score to *House of Frankenstein*, especially since

an album had just been done containing a good-sized suite from it. But that's just what happened. Crazy as it seems (and even before the interview with Morgan appeared in *Film Score Monthly*), Marco Polo gave a green light to my proposal for a new re-recording of *House of Frankenstein*, this time with virtually every note of music (and, no, I'm not ordinarily one of those who feels film music re-recordings should include every note). This time, too, Marco Polo tapped as conductor the film composer William Stromberg, 30, a longtime friend of John Morgan and also a firm devotee of Universal's classic horror music well-acquainted with its phrasing and tempos. Finally, the band picked to perform the music was the capable Moscow Symphony Orchestra. The label's decision to re-record this music was based on largely excellent sales of the initial *Franken-*



L-R: Bill Whitaker, John Morgan and Bill Stromberg recording with the Moscow Symphony Orchestra, Dec. 1994 -photo: Ann Whitaker



Left: The Frankenstein Monster (Glenn Strange), Dr. Niemann (Boris Karloff), Lawrence Talbot (Lon Chaney, Jr.) in *House of Frankenstein* (photo courtesy Bill Whitaker). Right: Chaney as The Wolf Man in *Frankenstein Meets the Wolf Man* (photo courtesy Preston Jones).

stein album, plus John Morgan's assurance the score and parts for *House of Frankenstein* could be completed with little work and recorded along with a companion disc (also with the Moscow Symphony Orchestra) containing generous suites from Universal's *The Wolf Man*, *Son of Frankenstein* and *The Invisible Man Returns*.

By early December 1994—the dead of winter—John Morgan and Bill Stromberg were in Moscow. Morgan, a jolly, towering, pipe-smoking fellow of 48, was to supervise recording sessions (with the keen ears of Mosfilm engineers Edvard Shakhnazarian and Vitaly Ivanov rendering much assistance). Stromberg, a quietly charming conductor who vaguely resembles Franz Schreker, one of Hans Salter's teachers, had plenty to keep him busy. He had to grapple with a talented orchestra of instrumentalists—most of them in their 20s or 30s—who were wholly unacquainted with any of the films, let alone the music. My wife Ann and I traveled to Moscow from Texas to witness recording sessions as well as to chronicle the event. Stromberg and Morgan were especially anxious both albums be vividly idiomatic since they envisioned these as final tributes to Hans J. Salter, the busy, long-neglected Universal Pictures composer who'd had a major hand in all four scores. Salter, an easy-going Viennese gentleman who'd studied under Alban Berg before fleeing Nazi Germany and coming to Hollywood, had passed away earlier in the year at age 98, though not before giving his blessing to the project. Morgan remembered Salter's one plea, uttered in jest when Morgan first began to reassemble the horror scores he'd penned or helped arrange a half-century earlier: "Just make them better than they were!"

Morgan certainly rose to the task. In resurrecting Frank Skinner's creepy *Son of Frankenstein* (which Salter orchestrated on a frantic deadline in 1938), Morgan put together a 22-minute suite which was extended by several minutes after I urged him to add the sickly, so-called "telltale heart music" for the Monster's medical exam. When Bill Stromberg promptly seconded the idea, Morgan complained he was being "double-billed." Both Morgan and Stromberg were especially excited about some music for the gypsy funeral in *The Wolf Man*—a wonderful section both mournful and shimmering, again written by Frank Skinner. The music—part of the cue titled "Bela's Funeral"—has never before been heard because the sequence it was written for was substantially trimmed in the 1941 film. As for *House of Frankenstein*, Morgan's desire to do the entire

score meant including even the jaunty, 30-second chamber-of-horrors prelude heard as mad Dr. Niemann mounts his charade as a traveling horror show operator. Stromberg, helping out at one point, even arranged the film's spirited gypsy dance for inclusion. Finally, the two slipped in some memorable sections from *Frankenstein Meets the Wolf Man* (1943), including that wonderful cue for the sequence where Larry Talbot and Maleva the gypsy travel to Vasaria.

Recording sessions with the Moscow Symphony Orchestra were exhilarating but the two weeks Morgan and Stromberg spent in Moscow also proved trying. Because Universal trashed the original scores, Stromberg and Morgan had had to reconstruct the music from mere, three-line conductor/piano parts and from listening over and over to the old movie soundtracks—a daunting task considering the screams and explosions sometimes mixed in. And while the orchestral parts were copied and finished in Slovakia shortly before everyone arrived in Moscow, those parts had many mistakes. The two composers spent most nights at the austere, Stalinesque Hotel Ukrainia, carefully correcting parts for the next day's sessions, all while ignoring the Russian prostitutes who frequently rang their room. Other headaches loomed. Morgan came ill-equipped for the Russian winter and spent much of his time freezing, while Stromberg, at one point, came down with something resembling food poisoning ("Lenin's Revenge," Morgan deadpanned, shivering). For much of their stay, the composers played it safe and ate at a nearby McDonald's. Even the Russians warned us to avoid restaurants offering native cuisine.

Even so, all seemed worth it during recording sessions at Mosfilm Studios (which, frankly, resembled one of Universal's castle dungeons, right down to the women selling raw meat in one of the corridors). Not that there weren't anxious moments, such as when an attractive blonde cellist forgot to get a proper pass at the Mosfilm gate and inside got into a scuffle with a brutish security guard who looked like Comrade Brezhnev's cousin. Happily, several instrumentalists intervened and violence was averted. My wife and I also briefly encountered problems getting into the studio until violinist Nino Bezischwili and engineer Edvard Shakhnazarian took pity, intervened and quietly secured for us passes. At one point, a security guard belittled the notion of we Americans knowing but one language—at least, till my wife began speaking French, yet another "international language" and one he

couldn't speak. He smiled in such a way as to admit defeat and gave us no further hassles.

Even inside the safety of the cavernous, poorly lit recording studio, confusion reigned. During the first day of recording, as the Moscow Symphony prepared to tackle the *House of Frankenstein* main title, some of the instrumentalists misunderstood and pulled out Frank Skinner's main title to *Son of Frankenstein*. Charles Ives would have been proud of the musical chaos that resulted. I immediately began scrambling about, trying to make sure everyone was playing the proper music—something I had to do again when confusion erupted over the various cues with *Dracula*'s name. At another point, during a pounding cue called "Strangulation," again from *House of Frankenstein*, the piccolo player remained utterly confused till the flutist sitting next to him suddenly reached over and began throttling him merrily. It was only then that the piccolo player understood the proper sentiment required and signaled he was ready to proceed. At still another point, some of the players asked me if I were the composer—which only suggests how little they knew about these scores or, I suppose, how embarrassingly much I knew about them.

Yet, with Stromberg's continual urgings, patient promptings and unceasing encouragement, the Moscow Symphony Orchestra gained the full measure of this music—and, to Stromberg's delight, members of the orchestra seemed to be enjoying the music after a few days. If there was ever any doubt about a take, producing engineer Edvard Shakhnazarian, who'd rubbed shoulders with no less than Shostakovich in the recording studio, would bellow out from the engineering room for just one more take. At the end of the recording sessions, the only regret was that Hans Salter had not lived long enough to hear such faithful and enthusiastic performances of this music. At least now these scores can be heard as much for their own merits as for the wonderful memories they evoke for baby-boomers weaned on Universal's old monster movies during their TV heyday in the '50s and early '60s.

John Morgan and Bill Stromberg have since been back to Moscow twice and have finally settled into something resembling a routine—at least, as much of a routine as you can expect in Moscow, where political moods and popular sentiments are forever changing. But a year later, their memories of recording Universal's classic horror scores remain full of dark humor, trying times and personal satisfaction. It's a testament to all involved that they insist it was truly a pleasure. *

MAIL BAG

c/o Lukas Kendall
Box 1554, Amherst College
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"I'd like to say what a great, fun, and engaging publication this is, but it seems a lot of mixed messages are being sent. For instance, on the one hand you seem to be tired of the rancor in the letter column, but on other occasions, you seem to encourage controversy or write your own blazing invectives or reviews (sometimes, it seems, just to relieve the boredom or tension). You encourage people to write in with their thoughts and opinions, but then ask people not to submit "more letters than I have issues to print" or get testy when people aren't writing about the topics you want them to. You ask people to please send in questions (no matter how basic) and ads (despite the time delay), but then belittle them about the stupidity, repetition, length, etc. You bemoan the length of the letters, but then write a five-column thesis on film music in concert or in-depth analyses of what you don't like about *Braveheart* and *First Knight* (I did like those articles, by the way). This is certainly your right as editor/creator of the magazine, but I think all this sends a confused message. (Remember, you did say, "Feel free to tell me off, too. I know that I'm asking for it.")

Michael Lim
1255 University Ave #327
Sacramento CA 95825

Yes, I did, and I'm guilty as charged. Oftentimes it does come down to something as selfish as not receiving the kinds of letters I want. Fans tend to have similar interests, and it's embarrassing when "starting out" to have what you think is an original idea ("there should be a CD of Poltergeist!") and then find out that another thousand people have been saying the same thing. Sometimes you want to remove the embarrassment by claiming to disagree or putting down the idea, even though you once found it original. It's true, there should be a CD of Poltergeist, but hearing people say that again and again only reinforces how much of a lemming you were/are.

Eric Serra's *GoldenEye* wasn't as bad as you say it is. It is derivative of *The Professional* but he composed it so he can get away with it. This Bond epic is totally new, from the obvious new Bond (Pierce Brosnan) to the director (Martin Campbell), the writers, even the title sequence was done by someone else since Maurice Binder passed away a few years ago. The entire Bond enterprise is in transition and being made for a newer and hopefully more sophisticated crowd. I totally disagree that the score was bad compared with George Martin's one-note *Live and Let Die* and John Barry was notorious for scoring all his Bond films with his same laid-back style that people really couldn't give a shit about.

Alex Mangual
166 Steuben St
Jersey City NJ 07302

Some people did like Serra's new musical direction for Bond. Tony Buchsbaum wrote: "No, he's not Barry, but why should he try to be? I like Serra's choices, his use of jazzy electronic work for all the action scenes, his use of the Bond theme sprinkled about. I also like his symphonic theme, reserved for the Bond-and-Girl scenes; it's got a nice melody, adequate build, and genuine emotion.

What it doesn't have is that Barry yawn—and thank God!"

Congrats on another fine issue (#62), especially the interview with the talented Danny Elfman. Good as it was, a few things bothered me. Contrary to popular belief, *Pee-wee's Big Adventure* was not Elfman's first film score; in 1978 he "scored" a bizarre little "no-budget" cult flick called *Forbidden Zone*, directed by his brother, Richard. Danny played the devil, performed several songs (including "Minnie the Moocher"), and provided wacky synthesizer music performed by The Mystic Knights of the Oingo Boingo. In Fred Karlin's book *Listening to Movies*, Elfman says Tim Burton and Paul "Pee-wee Herman" Reubens saw the film and insisted he score *Pee-wee's Big Adventure*. Secondly, Elfman defends his Nino Rota-inspired comedy music by saying just because he thought to use it in a modern-day comedy, he's an automatic genius. This comes across as rather arrogant. I'm not the best person to judge this, never having heard Rota, but this argument can be used to excuse Horner's alleged lifts from Prokofiev, Mahler, etc., and Williams's Korngold-inspired adventure music. Sorry, Danny, that doesn't cut it.

Rob Knaus
320 Fisher St
Walpole MA 02081

Ken Sutak is dead-on when he describes the Davy Crockett craze as *Star Wars* "times ten" (#63). There we were, all lined up in a P.S. #4 classroom waiting for the final release bell to ring. The teacher would call for suggestions as to which song we would sing before descending upon the lunch-hour streets of West New York, New Jersey. Needless to say, for a solid year, "The Ballad of Davy Crockett" was the majority choice four times out of five.

A.J. Lehe
132 N Court St
Talladega AL 35160

The interview with Mr. Bob Townson at Varèse Sarabande was excellent. However, I was dismayed that he was still thinking about a *Spartacus* re-recording when the best recording of that masterful score already exists. It's inimitable, brilliant, and the sound fidelity is absolute perfection.

Unfortunately, that recording is packed away in the vaults of Universal/MCA. It's the film's music masters.

Alex North was a good businessman. By pairing his greatest score to 70-minutes, it would generously fill one CD. He, nor any of us, could have imagined a day when someone, such as Turner/Rhino would be issuing a 3CD set of one film score—Miklós Rózsa's *Ben-Hur*.

If Mr. North were alive today, not only would we have the grace of his presence and talents, I'm sure that he would be the first to say, "Let's make a 2CD set of *Spartacus*!" Mr. Townson should use his considerable leverage as record producer and approach the studio about releasing the original score to *Spartacus*!

Boyd Peterson
Address Not Given

According to Townson, if Varèse were to do a Spartacus album from the original tracks, it would not be able to use any of the material on the existing MCA album, so it would be a sort of "Volume 2" without the whole score presented in North's one vision. As for expanding the existing album, it is a longstanding catalog title for MCA and licensing/chan-

ing it is just not a possibility right now.

John S. Walsh's Top Ten Most Influential Film Scores list (#62) is almost obvious in the case of *King Kong*, *Citizen Kane*, *A Streetcar Named Desire*, *Psycho* and (possibly) *Breakfast at Tiffany's*, but one might argue about the appropriateness of the remaining positions, which are a curious bunch of esoteric scores. *Bullitt*, for instance (even though it belongs on my personal top ten list) was not an innovative event in the film music scene when it came out in 1968, except perhaps as a "bravado" editing of music and sound effects. As Walsh pointed out, Goldsmith's music of that time is in many ways similar, although often on a larger orchestral scale.

As far as placement of *Streetcar* together with *The Man with the Golden Arm*, I understand the point, but I am not convinced about these scores being listed as two separate entities. In my view, *The Man with the Golden Arm* is a perfect "4A" type of entry. Bernstein only solidified what North did four years earlier (knowingly or unknowingly).

I had the most problems with placing on the list Carpenter's *Halloween*. It is not because the score was not one of the first ones utilizing "simple and repetitive bad mood music" because it probably was. It is because the author overlooked one very important soundtrack in the just-described genre, namely the 1977 score for Friedkin's *Sorcerer* by Tangerine Dream. The Dream's moody music worked with the subject matter perfectly and I cannot see how it would not be influential, possibly even to Mr. Carpenter? I'd like to thank John S. Walsh for an interesting and always timely article.

Dariusz Janczewski
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I think your swipe at Vince DiCola (#58, p. 8) was pathetic. The only scores I know of that he wrote are for *Rocky IV* and *Transformers: The Movie*. I am only familiar with the latter, and I think John Williams might have written a rather silly symphonic score for that film, whereas DiCola brilliantly weaves in and out of the very appropriate pop tracks. This is especially true with 'Weird' Al Yankovic's "Dare to Be Stupid," which unfortunately is presented in the album/single manner on the soundtrack. (I probably have about 15 copies of this song in various formats.)

Scott Hutchins
1504 East 83rd St
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This is an excerpt from a much longer letter which I unfortunately haven't the room to print. I am also a 'Weird' Al fan and love his subversive polka versions of bad pop hits. I think Transformers: The Movie is funny because they got Robert Stack, Leonard Nimoy and Orson Welles to do voices (Citizen Unicron?).

I'm worried about the lack of ideas in current film music. Are there so few directors who love the way that music can energize a scene? Composers, as well as directors, are to blame: there is a lot of music which is lame, lacking well-developed thematic material or interesting ideas. I really want to like James Newton Howard's music, but I've found, at least in *Wyatt Earp* and *Waterworld*, either a lack of direction or the use of stunted but titillating material. (Both are very well produced, of course.) As professionals, composers should recognize when, for whatever reason, be it time pressures or a lack of competence to

meet the responsibilities of the job, they should refuse to accept a commission. [I'm sure that happens—we just don't hear all the examples. -LK]

Why does Varèse Sarabande insist on issuing all its releases with an ugly brown spine? With some notable exceptions (such as the original 1979 *Kings Row* fold-out cover on Chalfont), Varèse's art direction has been at best adequate. However, their recent releases, including Alex North's *2001*, Williams's *The Cowboys*, and the compilations *Blood + Thunder*, *Fahrenheit 451*, etc. all show a marked improvement spoilt only by the insistence of using brown on the spine.

How can I say this: I really enjoyed your story on sexy album covers, but your cover page was insulting and juvenile. The album cover featured (from *Hello-Goobie*) was not the problem, but I found the cartoon bubble "Buy Me, Recordman" really offensive (and I'm not even female!). I cringe in embarrassment about what your female readers think and hope that they will not judge all male film music collectors as having some lack of standards as shown by who chose that cover design.

Mark Wallace
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Roxboro, Quebec H8Y 2S3
Canada

Uh, that would be me.

This Big Mac Theory (#59/60) is not without a germ of truth, but keep in mind that since the beginning of talking pictures, most movie producers have viewed a music score as a desirable embellishment to be added as quickly as possible at the last minute.

Movie makers back then were, every bit as much as those today, in business to make money (hopefully lots of it), and this often entailed making what were referred to as "programmers," movies made as an outright series (*Andy Hardy*, *Tarzan*, *Dead End Kids*, *Charlie Chan*, etc.) or a certain type of movie but without recurring characters (westerns, adventure, mystery, etc.). Most of these were produced quickly and tracked with existing music from the studio's library.

Back then you had a more definite line between "A" and "B" pictures. Today many "B" pictures go direct to video, while others try to masquerade as "A" pictures in the theater.

I think movie producers and directors today get the music that they want: instantly accessible and vaguely (or not so vaguely) familiar. With the exception of "landmark" scores of the past (which you will have more of in 60 years than in 5 years), most of the film scores since 1930 are pretty interchangeable (not unpleasant, just... forgettable); just like most movies made since 19whatever are missable; which is not to say that there have not been a lot of very good movies made this century, maybe 500 great/very good ones, but when you consider the tens of thousands of movies ever made, this is only a small percentage.

Regarding the movies I'm taking to my island, Mr. FSM, you stumbled upon some good suggestions. Unfortunately, a very good movie with an indifferent score will be disqualified. Likewise an excellent score to a merely good movie:

The Thief of Bagdad (1940), M. Rózsa. Citizen Kane (1941), B. Herrmann. Kings Row (1942), E.W. Korngold. The Lost Weekend (1945), M. Rózsa. The Quiet Man (1952), Victor Young. North by Northwest (1959), Herrmann. The Empire Strikes Back (1980), John

Williams.
Raider of the Lost Ark (1981), John Williams.
Henry V (1989), Patrick Doyle.
"God forgive me" ... Frankenstein (1994), Patrick Doyle.
My d.o.b: 4-23-64.

Steve R. Miller
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Blanchard, LA 71009

Desert Island Movies

...Another great lead in! Send your list if you haven't already: 1) You take the music to the desert island only inside the movie—no bad movies. Think synergy. 2) Don't feel compelled to list the year of release, I'll add it. 3) I have no room for lengthy comments. Please spare me. 4) Include your year of birth (optional), so we can do neat demographic stuff later. 5) Ten movies—no cheating.

James G. Brown, Lansing, MI, age 46:
Ben-Hur (1959), Miklós Rózsa.
El Cid (1961), Miklós Rózsa.
Cleopatra (1963), Alex North.
Agony and the Ecstasy (1965), A. North.
The Ten Commandments (1956), Elmer Bernstein.
One Flew Over the Cuckoo's Nest (1975), Jack Nitzsche.
Superman (1978), John Williams.
Memphis Belle (1990), George Fenton.
The Last of the Mohicans (1992), Trevor Jones, Randy Edelman.
Gettysburg (1993), Randy Edelman.

Howard Liverance, Oldsmar, FL:
Lawrence of Arabia (1962), M. Jarre.
To Kill a Mockingbird (1962), Elmer Bernstein.
Ben-Hur (1959), Miklós Rózsa.
The Best Years of Our Lives (1946), Hugo Friedhofer.
Field of Dreams (1989), James Horner.
It's a Mad Mad Mad Mad World (1963), Ernest Gold.
Close Encounters of the Third Kind (1977), John Williams.
The African Queen (1951), Allan Gray.
Gone with the Wind (1939), M. Steiner.
Honorable Mentions: Empire of the Sun, The Year of Living Dangerously, Time Machine, Psycho, Vertigo, Poltergeist, King Kong, Lost Weekend, Superman.

Can't Help But Mention: Invaders from Mars (1953), The Thing (1951).

Why Not Mention: Lovesick, Breakfast at Tiffany's.

I am 39 years old and my love of film/film music stems from a childhood fascination with the original *Twilight Zone* series and an annual huddle around the old Magnavox with the family to see *The Wizard of Oz*. For Terry Roberts, who wrote re: Herbert Stothart in #59/60: If you liked the incidental score to *Oz*, check out *The Human Comedy*. Stothart snuck in the "Toto escapes the picket basket" theme into this sentimental 1943 piece of Americana. It's a lovely score.

Tom Linehan, Cambridge, MA, age 41:

The Adventures of Robin Hood (1938), Erich Wolfgang Korngold.
The Third Man (1949), Anton Karas.
Casablanca (1943), Max Steiner.
The Quiet Man (1952), Victor Young.
Lawrence of Arabia (1962), M. Jarre.
The Magnificent Seven (1960), Elmer Bernstein.
Patton (1970), Jerry Goldsmith.
The Godfather (1972), Nino Rota.
Glory (1989), James Horner.
Unforgiven (1992), Lennie Niehaus.

David Lintgen, Abington, PA, age 23:
Star Wars Trilogy (1977/80/83), John Williams: I know I'm cheating.
Jaws (1975), John Williams.
Star Trek: The Motion Picture (1979), Jerry Goldsmith.
Star Trek II: The Wrath of Khan (1982), James Horner.
The Day the Earth Stood Still (1951), Bernard Herrmann.
The Seventh Voyage of Sinbad (1958), Bernard Herrmann.
Journey to the Center of the Earth (1959), Bernard Herrmann.
Twin Peaks (1990), Angelo Badalamenti.
1941 (1979), John Williams.
Brainstorm (1983), James Horner.

Rick Notch, Minneapolis, MN, age 41:
El Cid (1961), Miklós Rózsa.
Ben-Hur (1959), Miklós Rózsa.
Cleopatra (1963), Alex North.
The Fall of the Roman Empire (1964), Dimitri Tiomkin.
War and Remembrance (1988-89), Robert Colbert.
It's a Mad Mad Mad Mad World (1963), Ernest Gold.
South Pacific (1958), Richard Rodgers scored by Alfred Newman.
Spartacus (1960), Alex North.
Vertigo (1958), Bernard Herrmann.
The Empire Strikes Back (1980), John Williams.

And... That's Entertainment III (1994), for Marc Shaiman's Overture.

Kim Holston, Wilmington, DE, b. 1948:
King Kong (1933), Max Steiner.
The Adventures of Robin Hood (1938), Erich Wolfgang Korngold.
Garden of Evil (1954), Bernard Herrmann: most underrated '50s western with scary Hermann-esque motifs for mostly unseen, and therefore more frightening, Indians.
The Big Country (1958), J. Moross.
The Magnificent Seven (1960), Elmer B. Spartacus (1960), Alex North.
El Cid (1961), Miklós Rózsa.
The Prime of Miss Jean Brodie (1969), Rod McKuen.
On Her Majesty's Secret Service (1969), John Barry.
Gettysburg (1993), Randy Edelman.

Jeff Hall, Beaconsfield, England, b. 1958:
The Sea Hawk (1940), Erich Wolfgang Korngold.
The Song of Bernadette (1943), Alfred Newman.
Ben-Hur (1959), Miklós Rózsa.
The Alamo (1960), Dimitri Tiomkin.
El Cid (1961), Miklós Rózsa.
Conan the Barbarian (1982), Basil Poledouris.
E.T. (1982), John Williams.
Cinema Paradiso (1989), E. Morricone.
Edward Scissorhands (1990), D. Elfman.
Legends of the Fall (1994), J. Horner.

Recordman, Top of the World, age: timeless:

Ben-Hur (1959), Miklós Rózsa.
Spartacus (1960), Alex North.
Kings Row (1942), E.W. Korngold: the better Star Wars "prequel."
Psycho (1960), Bernard Herrmann.
Raintree County (1957), Johnny Green.
Peyton Place (1957), Franz Waxman.
Once Upon a Time in the West/...America (1968/84), Morricone.
On the Beach (1959), Ernest Gold.
How the West Was Won (1962), Alfred Newman: Gee, a score with words!
Raiders of the Lost Ark (1981), John Williams.

Stephen Taylor, River Forest IL, age 34:
Jaws (1975), John Williams.
Our Town (1940), Aaron Copland.
The Best Years of Our Lives (1946), Hugo Friedhofer.
Psycho (1960), Bernard Herrmann.
Empire of the Sun (1987), J. Williams.
Maurice (1987), Richard Robbins.
The Man in the Moon (1991), James Newton Howard.
Hoosiers (1986), Jerry Goldsmith.
School Ties (1992), Maurice Jarre.
Jurassic Park (1993), John Williams.

Lowell Peterson, Sherman Oaks, CA, b. 1950:

How Green Was My Valley (1941), Alfred Newman.
The Best Years of Our Lives (1946), Hugo Friedhofer.
The Night of the Hunter (1955), Walter Schumann.
Vertigo (1958), Bernard Herrmann.
The Big Country (1958), J. Moross.
Psycho (1960), Bernard Herrmann.
The Good, the Bad and the Ugly (1966), Ennio Morricone.
Once Upon a Time in the West (1968), Ennio Morricone.
Patton (1970), Jerry Goldsmith.
Chinatown (1974), Jerry Goldsmith.

John Nyboer, Grand Rapids, MI, age 30:

Anne of Green Gables (1985), Hagood Hardy.
Crossed Swords (1978), Maurice Jarre.
The Dead Zone (1983), Michael Kamen.
Ghost and Mrs. Muir (1947), Herrmann.
The Hunt for Red October (1990), Basil Poledouris.
The Joy Luck Club (1993), Rachel Portman.
Masada (1981), J. Goldsmith.
Poltergeist (1982), Jerry Goldsmith.
The Sea Hawk (1940), E.W. Korngold.
The Ten Commandments (1956), Elmer Bernstein.

Ronald Rodzanowski, Pittsburgh, PA, b. 1945:

Captain from Castile (1947), Newman.
On Her Majesty's Secret Service (1969), John Barry.
The Big Country (1958), J. Moross.
North by Northwest (1959), Herrmann.
Victory at Sea (1954), Richard Rogers.
The Blue Max (1966), Jerry Goldsmith.
Raiders of the Lost Ark (1981), John Williams.

Bride of Frankenstein (1935), Waxman.
Body Heat (1981), John Barry.
Spartacus (1960), Alex North.

Michael J. Middleton, Van Nuys, CA, age 22:

Dances with Wolves (1990), John Barry.
Star Wars Trilogy (1977-83), Williams.
The Nightmare Before Christmas (1993), Danny Elfman.

Legends of the Fall (1994), Horner.
Somewhere in Time (1980), John Barry.
Schindler's List (1993), John Williams.
The Last of the Mohicans (1992), Trevor Jones, Randy Edelman.

Waterworld (1995), James N. Howard.
Apollo 13 (1995), James Horner.
Crossroads (1986), Ry Cooder.

Geoff Leonard, Hotwells, Bristol, England, age 48:

A Matter of Life and Death (1946), Allan Gray.
It's a Wonderful Life (1946), Tiomkin.
From Russia with Love (1963), J. Barry.
Witness (1985), Maurice Jarre.
The (First) Great Train Robbery (1979), Jerry Goldsmith.
The Lion in Winter (1968), John Barry.
even Page Cook quite liked it!

North by Northwest (1959), Herrmann.
Spellbound (1945), Miklós Rózsa.
The Great Escape (1963), E. Bernstein.
Dances with Wolves (1990), John Barry.

I'm sure I could come up three more entirely different lists tomorrow!

Dennis Schmidt, Fremont, CA, age 49:

Spartacus (1960), Alex North.
Body Heat (1981), John Barry.
Fahrenheit 451 (1967), B. Herrmann.
The Big Country (1958), J. Moross.
El Cid (1961), Miklós Rózsa.
Kings Row (1942), Erich W. Korngold.
Cleopatra (1963), Alex North.
Cinema Paradiso (1988), E. Morricone.
The Mission (1986), Ennio Morricone.
Under Fire (1983), Jerry Goldsmith.

...and one for good measure: The Lion in Winter (John Barry).

There have been comments about how James Horner rips everybody off. Has anyone noticed the similarity between Alex North's "The Mustang Hunt" from The Misfits (1961) and Jerry Goldsmith's "The Hunt" from Planet of the Apes (1968)? I have read that Mr. Goldsmith much admired Mr. North, the foregoing similarity confirms his comment.

Volker Steiber, Charleston, SC:

Bride of Frankenstein (1935), Waxman.
Goldfinger (1964), Barry: If you're from the SF Bay Area, remember how KBHK 44 used "Dawn Raid on Fort Knox" as the intro music to their Saturday afternoon horror flicks?
Godzilla (1954), Akira Ifukube.
Psycho (1960), Bernard Herrmann.
A Fistful of Dollars (1964), Morricone: "You've insulted my mule."
Edward Scissorhands (1990), Elfman.
Re-Animator (1985), Richard Band: The finest in parody.
Danzon (1991): Did anybody see this? It's a Wonderful Life (1946), Tiomkin.
Touch of Evil (1958), Henry Mancini.

Garrett Goulet, San Mateo, CA, age 34:

Riot in Cell Block 11 (1954), Herschel Burke Gilbert.
Ben-Hur (1959), Miklós Rózsa.
Alexander Nevsky (1938), S. Prokofiev.
One-Eyed Jacks (1961), H. Friedhofer.
The Satan Bug (1965), Jerry Goldsmith.
The Secret Invasion (1964), Friedhofer.
Freud (1963), Jerry Goldsmith.
Goldfinger (1964), John Barry.
King Kong (1922), Max Steiner.
Straw Dogs (1971), Jerry Fielding.

Although I'm not sure documentaries count, I would include Genocide (1981), which featured a brilliant and haunting score by Elmer Bernstein. Although I left it off my list, Slaughter on Tenth Avenue (1958) had a score based on the ballet by Richard Rodgers, but nevertheless contained fine underscoring by Herschel Burke Gilbert. If selecting TV scores I would pick the monumental mini-series QBVII, coincidentally my first exposure to Jerry Goldsmith, the Rifleman episode "The Vision" by Gilbert, or any of Dominic Frontiere's first season Outer Limits episodes.

Note: re: your article on the James Bond themes, Shirley Bassey's rendition of "Goldfinger" reached #8 on the Billboard Hot 100. In addition, Nancy Sinatra actually did two versions of "You Only Live Twice." The first, of course, is the more familiar version on the soundtrack album, and another was a rather out-of-control single version that made the bottom half of the Top 100.

More lists next month. Send yours!

MICHAEL KAMEN INTERVIEW PART 3: KAMEN WITH A VENGEANCE

by WILL SHIVERS

Concluding the bloodbath as begun in *FSM* #58 (June) and *FSM* #61 (September)...

Two Weeks Later, on Phone:

WS: When I was there I wasn't sure if I was intruding or not.

MK: No, no, I had fun with you. Beats the shit out of writing music.

WS: Talk about collaborating with vocal talents such as Sting or Bryan Adams.

MK: I am by nature a collaborator. I trained to be an oboe player and the oboe is a very nice instrument but doesn't play completely by itself, ever. So, I'm used to working with other people. Also as a rock and roller, you're good in a band with other people; as a ballet composer I always worked with the choreographer heavily, making sure the dancers were in sync with my counts and music and stuff like that. I like collaborating.

WS: You've done a lot of ballet composing...

MK: Yeah. So the idea of working with Sting is exciting because I love his work. We've become friends over the last few years and I love working with him. He's a great collaborator. He took several of our ideas, Clapton's and mine from *Lethal* and I just sent him a tape with about 15 ideas on it saying please respond to something, let me know what you think. And he picked the one thing on there that I felt was viable and he said "I can do something with this." As expected, he did something totally unpredictable. He used the melody. He built the song on top of the song.

WS: Oh, so you gave him the theme, so to speak.

MK: I gave him the theme and the rhythm in a form that was organized to be a sort of pop version of the *Lethal Weapon* theme. And he added a whole lyric on top of it.

WS: That's great.

MK: We all realized that it was kinda difficult for Mel Gibson and Danny Glover to be singing a love song to each other.

WS: [I laugh] I know...

MK: And Sting nailed it. You need somebody with that brain to go, yeah, you know when you need a friend and when you need somebody to protect you, ahh fuck it, it's probably me. I wish it wasn't but it's probably me, and Sting had that great implied "fuck it" in the song which I loved.

WS: People might've thought it was weird that there was a slow song in the beginning but it really, it's like powerful as hell.

MK: It's a cool song.

WS: And people would always say, "had to say it" but it's "hate to say it."

MK: What? Oh no, no it's "hate to say it." The cool thing about it was that the sound that drives that song in at least the picture version is... you know, when Dick Donner makes a movie, he always puts a subplot in. So *Lethal Weapon 1*, the subplot was, "don't eat tuna until they stop netting." And *Lethal Weapon 3*... I can't remember what the subplot of *Lethal Weapon 2* was...

WS: Apartheid?

MK: It was apartheid, that's right. It was the South African problem. Which we sure took care of, didn't we? See?

WS: [I laugh] Amazing what film can do.

MK: And then *Lethal Weapon 3* was the stop

smoking motif. One time we were working with Eric Clapton who now is a non-smoker, he was playing guitar in the studio, but he wanted to play acoustic guitar. We had a microphone up in front of him, and at that time he smoked very heavily and had a heavy duty, gold-plated zippo lighter that he'd drag in front of this very expensive microphone and flick and close as he was lighting his cigarette. It made such a great sound that Steve McLaughlin, my engineer and buddy, took the sound of his zippo lighter and turned it into a percussion track, just sampled all the different stages of the zippo lighter. And that's the drum track.

WS: That's great.

MK: The drum track for this anti-smoking subplot movie [I laugh] is driven by a zippo lighter.

WS: That's funny. That's the only percussion in the song.

MK: That's the only percussion.

WS: I knew that was a lighter, but never... really... thought about it. It worked well. With Bryan Adams, that was his lyrics for Robin Hood?

MK: Yeah. When we did *Robin Hood* that was a long distance collaboration; I'd never met him, he'd never met me. We had one conversation where I suggested the lyric that would be "I'd do it for you," because there's a line in the film where that comes from. He ran with it and turned my melody into an everlasting pop song.

WS: A very successful one too.

MK: Very successful, having equally one with the *Don Juan* tune.

WS: Why didn't you do Maverick?

MK: He didn't want me!

WS: He didn't?

MK: No!

WS: Bastard!

MK: [laughs] It's okay, I'm doing his next one.

WS: I figured... Assassins, right?

MK: It's great, I just saw four reels of it up in... they're shooting up in Seattle. It's great, such a surprise. It's really moody, dark... really strange.

WS: Cool. But what about Maverick, do you think he didn't want you for a western or what?

MK: I don't know. Who cares? [I laugh] Richard Donner's a dear friend and he will remain a dear friend.

WS: I could totally see you doing a western.

MK: Well I haven't ever done a western but as it turns out I don't think that was the western for me. Someday I'll do a western but I'll always work with Richard and that's worth more.

WS: And you worked with Robert Kraft, is that right, on Hudson Hawk?

MK: Oh, yeah.

WS: Were you really collaborating with him?

MK: Yeah, we did collaborate, pretty heavily. He was a friend of Bruce Willis's and he had written the story. Joel Silver was gonna work with him but he was a fan of mine and he said, "If you want to bring Michael in, I'd be only too happy to work with him." So they all signed off on that and we had a great time. I've done a lot of those. I did a really stupid film called *Action Jackson*.

WS: Oh God.

MK: But I got to work with Herbie Hancock.



WS: Oh, really. Would you say Bruce is one of the more hands-on actors?

MK: He was in that film. I think every film has its own quality and he had written that story so he was definitely part of the production end.

WS: I was curious if there were examples of actors very hands-on in general as opposed to actors that once their job is done, they're gone.

MK: I don't think in general an actor gets that kind of license from the director, and they certainly don't look to me for their collaboration. I have on many occasions spoken to the actor involved in a film because the music is very much a part of their character. I just had a great conversation with Stallone for *Assassins*. He feels very strongly the music is a major contributor, another character on the screen, and I've always felt I'm a character in a movie. He was talking about Conti's score for *Rocky*, that he felt that was well over half the movie. Where he didn't do anything, the score did it. He was doing a movie recently where he didn't want to have a composer hitting all the action beats and turning corners all the time. He wanted somebody who really was a master at the craft of fashioning movie music. So he insisted that they hire John Barry. I think it was *The Specialist*.

WS: Yeah.

MK: And he said, what a difference it made to have a composer come in who wasn't interested in proving that he could hit everything but just made a mood. Of course, that's sometimes appropriate, sometimes inappropriate. Sometimes the music serves the film better by hitting everything and sometimes it serves the film better by ignoring those hits.

WS: It's very delicate.

MK: It was kind of unusual for me to be having that conversation with Sly and he said, "What about the character having an instrument like the saxophone?" And I said, "I love that because it's such an expressive instrument but, in fact, we've kind of done that, nailed that territory with *Lethal Weapon*." He said, "Yeah right. What about a more classical sound for this guy because he's such an internal character, he's a deeply tragic, flawed human being?" I said, "Yeah, what about an oboe?" And he said, "I love the oboe, it's poignant." So guess what, I'm gonna be writing my first oboe concerto for Sly Stallone! [laughs]

WS: That's great.

MK: And I'm an oboe player so I think I know where to find the oboe player. [Since this interview, Kamen did score *Assassins*, but his work has been replaced by Mark Mancina, for whatever reason. Live by Hollywood, die by it. -LK]

WS: How'd you get involved with *Highlander*?

MK: One of the very first films I did was a film called *Stunts* for Bob Shaye and New Line Cinema, and these producers, Bill Panzer and Peter Davis, came back to me many years later with *Highlander*. It was also Freddie Mercury, you know, Queen were involved in it, they wanted to work with him.

WS: That was a good experience?

MK: *Highlander 1* was okay, I wouldn't do *Highlander 2* and I won't do *Highlander 3, 4, 6* and *7*. The first one was really cool to work on.

WS: I bet. The contrast between the flashbacks and present day...

MK: Yeah, I thought that was really killer, I was very impressed with it.

WS: You were talking about mood, with John Barry. I think you're incredible with creating mood.

MK: Thank you. Well I'm very reactive. I have to be, that's my take on a movie. A movie like *The Krays, Brazil* or *Don Juan* has so much character of their own that the music has to serve that character. And that's what I try to do.

WS: And it works.

MK: Music is about nothing except emotional moods, so I'm always able to lean on a skill at making music and music does the rest for me.

WS: Do you have a favorite composer? Could you pick one?

MK: Yeah, Bach. I'm very partial to Bach, very partial to Brahms, I'm very fond of Stravinsky.

WS: And then you kind of like...

MK: Hmmm.

WS: You go from very partial to...

MK: When I say very partial I'd lay down and die for them. [I laugh] That's very partial.

WS: That's very partial.

MK: Yeah, I mean, these are the great masters that really understood the language of music. I just shake my head disbelievingly when I get to hear their music, get to play their music. I call myself a composer but I'm more thrilled to be in the same profession as those people without a lick of their talent. I'm good at making up melodies, I'm good at sorting out the vicissitudes of a film. But these people made music and that's something I can strive for because I do this same job, just not as well.

WS: Oh stop it, you're awful.

MK: Well, it's true. I mean you listen to Bach and then call yourself a composer, it would be better to call myself a shoemaker. [I laugh]

WS: Do you have a favorite orchestra you like to work with?

MK: I don't have a favorite orchestra because they're all made up of wonderful musicians who have dedicated their lives to playing an instrument and that's always fascinating... it would be like a favorite position in sex. [I laugh] They're all fantastic and there is no way you could...

WS: ...pick out just one.

MK: They're all good for different reasons. The L.A. orchestra is virtuosos, the New York Philharmonic is spectacular players, the Seattle Symphony are a real classical orchestra. The London group is a young dedicated group of friends.

WS: Okay. The Dead Zone. Thank God they released an album, that's just an incredible score.

MK: Yeah, they just did that. That was my first Hollywood film. I got a call when I was in London working with Pink Floyd that Dino De Laurentiis was making this film. I think the director,

David Cronenberg, was a friend of Howard Shore's and for some reason the producers didn't want Howard Shore. I was available and inexpensive and they called me; they didn't know me, but they knew I wasn't Howard Shore. That's how it happens in this business; it doesn't make sense, I can't imagine why they didn't want Howard Shore. So I flew to L.A., saw the film, met with the producer, met with the director, spent a day with 'em talking about the movie, got back on a plane the next day with all the timing notes in my hand and two weeks later I was on the floor at Abbey Road in London. I had never sent them a note of music, they didn't have any idea what this music is. As I was working on the main title music, the producer, Debra Hill, walked into the room and said, "Oh, that's the main title isn't it?" I said, "How do you know?" and she said, "Well, I can see the snow, I can see the car, I can see the road." And I said, "That's amazing." So that was a great collaboration with her. I didn't really get to work with David Cronenberg. I love him, and I love all his subsequent work, and I wish I did work with him again. But I think he works with Howard Shore. I love that film. I found Chris Walken's performance very, very moving and Brooke Adams very, very moving. I'm actually a Stephen King fan. I knew that book; I don't like all his work, but I love that.

WS: One of his more subtle works.

MK: Yeah, I love the four seasons stories, the one where *Throw Momma from the Train* came from. I found something very poignant, very achingly in that story. And that's what I drew on. It's also horrific and suspenseful, but that's what I drew on and if I can make music that's evocative and emotional, I would prefer to, rather than just pure scary or pure, driving loud. You know, bombs-and-guns music. So the cool thing about that score, I then finished and I went on and did *Brazil* after that. And then I got a call from Martin Scorsese, about a television show, he was doing a thing called *Amazing Stories*, was it?

WS: Yes.

MK: I think that's what it was. For Spielberg, it was a series of television shows vaguely science fiction, spooky stories.

WS: That was a great show.

MK: And Spielberg had hired the very, very top film directors to make a contribution to that series. Scorsese had one and he asked me to do it; he asked me for a meeting and I came in and met with Scorsese, expecting he was calling me because of my work on *Brazil*. Then I found out to my amazement that the reason he had called me was because of my score for *The Dead Zone*, a melancholy romantic score... because it was about a guy who lost life. It's one thing to lose a life, it's another to wake up and realize you lost it. And that's what that story was about.

WS: That was a scary one. I heard a story about how there's a scene in *Die Hard 3* where a villain says, "Why me?" and then you play some music and turns out it's the melody to "It Had to Be You." [This was a story I told Will which I had read off the Internet, and naturally turned out to be not true in the finished film. -LK]

MK: [laughs] I touched on it... that's the *Die Hard* mentality, I'm always having fun with it. I didn't quote it directly or otherwise I'd have a lawsuit on my hands, but you can make parodies.

WS: Do you think people notice, or just for your own fun or...?

MK: I doubt it. I doubt it, I have to point that out. There's a line in the show where some woman cop comes to the real garrulous, nasty, police sergeant and she says, "What's goin' on, Captain?" And he says, "What do you mean,

Handel?" and then I play [some Handel piece] and then you hear a harpsichord. [I laugh] It's too much fun to ignore.

WS: Like the director's even aware of the stuff you do...

MK: Not entirely, but he knows I do it and he gets it years later like everybody else and enjoys it. He was looking for that twinkle and feeling that was suspiciously lacking from *Die Hard 3*, and I said I think it is lacking from *Die Hard 3*. [laughs] But we managed to restore the twinkle... a little sense of mischief.

WS: That is a great ending right there.

MK: Sorry?

WS: That is a great little closure to the interview.

MK: Oh good.

WS: Restore the twinkle. [he laughs]

KAMENIZED: The Top Ten

by Randall Zastrow

Readers of *FSM* probably know Michael Kamen as a prolific film composer, but he has also done a huge amount of non-film arrangement work for various performers and bands. What follows is a personal top ten list of this output. Hopefully, film music fans will be interested in discovering this "other side" of the talented musician...

10. The Pro's and Con's of Hitchhiking, Roger Waters, 1984: Plenty of great orchestral stuff here, as well as some early jamming with David Sanborn (on sax) and Eric Clapton (on guitar), at times like a prelude to *Lethal Weapon*. While not as epic as *The Wall* or *The Final Cut*, Waters still delivers a fascinating soundscape, about a dream/nightmare that occasionally blends into reality. Kamen was fully involved, listed as one of the producers as well as pianist and arranger/conductor. The best moments orchestrally unfold in the songs "Go Fishing" and "Every Stranger's Eyes," while much of the aforementioned "jamming" occurs earlier in the sequence. *Pro's and Con's* was also performed live with Sanborn, Clapton, Kamen and Waters, and a crafty collector can find these recordings on several European CDs; however, Kamen is on keyboards only, there is no orchestra.

9. Silent Lucidity, Queensryche, 1990: This is the name of the song, rather than the album it came from, as this is the only track featuring Kamen. "Silent Lucidity" is among his powerful arrangements, with soaring and plummeting passages, as well as a healthy dose of "going in reverse"; anyone familiar with Kamen's style knows what that is. Honorable mentions are the three other Queensryche/Kamen songs: "Roads to Madness" from *The Warning*, "Suite Sister Mary" from *Operation: Mindcrime*, and the *Last Action Hero* song "Real World."

8. Music from the Elder, Kiss, 1981: One of the most unknown and neglected albums of all time, this Kiss release seems to have developed a reputation as the most boneheaded of the bunch; everyone appreciates it, but no one dares listen. The arrangements were in collaboration with Bob Ezrin (as was the original *Wall*), which makes it tricky to pinpoint specific Kamenizations; however, there's no mistaking Kamen's influence on "A World Without Heroes" and "Odyssey." The former is particularly brooding, but with that tinge of hope that Kamen so often provides. It's not a bad Kiss effort either, a summation of their whole mythology to that point. The original LP runs \$40-50, the Japanese pressing \$100 or more; or you can look for the CD, which goes for around \$8-10—your choice.

7. 24 Nights, Eric Clapton, 1991: This is a double CD set, with "Bell Bottom Blues," "Hard Times" and "Edge of Darkness" on "side four" featuring Kamen with the National Philharmonic, performing live with Clapton. The set opens with a creepy orchestra warm-up, which segues into the first song. However, the real treat is "Edge of Darkness," in orchestral form for the first and only time. In comparison to the original, Kamen's translation of an electronic score to full orchestra is stunning. It sounds almost exactly the same. Also performed at these same concerts was Kamen's *Concerto for Electric Guitar*, which sadly has yet to be released. *24 Nights* is also available on home video, for those who want to see Clapton and Kamen in action.

6. The Final Cut, Pink Floyd, 1983: One of the classic Kamen works—all of the second half is prime material, particularly "The Fletcher Memorial Home" and the title song. Kamen replaced David Gilmour as co-producer, but has managed to work with both Waters and Gilmour since, despite the alleged "war" between them. A 45 single was released of "Not Now John," in censored form; however, on the flip side was "The Hero's Return Part II," an unreleased piece, which oddly enough contains an even more profane word than that censored on "John."

5. Hounds of Love/The Sensual World, Kate Bush, 1985/89: I cannot separate them, so they share this spot. *Hounds* contains probably the briefest arrangement of all time, within the song "And Dream of Sheep"; it's only about four or five seconds long, but the surge is so powerful it propels the whole thing forward. "Hello Earth" is also noteworthy, with more Kamen surges and swells. *The Sensual World* contains an unusual

arrangement in "The Fog," while "Heads We're Dancing" really rocks. "This Woman's Work," a big hit in its day, benefits from an emotional backup. It's about having babies, and Kate sounds like she's pushing the whole time; that's a compliment. Kamen also worked on her most recent release, *The Red Shoes*.

4. Amused to Death, Roger Waters, 1992: Kamen only appears on three tracks, but what a blowout! "Late Home Tonight" contains many patented Kamen string flourishes, while "Too Much Rope" starts like a horror movie, with hardcore woodchopping in the fore. "What God Wants Part 3" is the spellbinding climax; the full power of the orchestra, together with choir, build and explode with incredible force. Turn it up.

3. The Wall: Live in Berlin, Roger Waters, 1990: This is the definitive version of *The Wall*, with Kamen, orchestra and choir performing on nearly every song. Of particular interest are "Goodbye Blue Sky," "One of My Turns" and "Another Brick in the Wall (Part 3)," none of which contained orchestra in previous versions; here, they all do. "Bring the Boys Back Home," the usual orchestral highlight, is ten times as spectacular as the original, even eclipsing the film version. Another highlight is the last track, "The Tide Is Turning," a song from Waters's *Radio K.A.O.S.*, which Kamen did not do originally. An accomplished piece of work.

2. Revenge, Eurythmics, 1986: Kamen arranged the Eurythmics' "Here Comes the Rain Again" in 1983, then worked on their *Be Yourself Tonight* album in 1985. However, those are minor compared to his breathtaking work on *Revenge*. Kamen arranged five out of the ten songs, reaching an early height on "The Miracle

of Love." Here he does what he does best, whether for screen, stage or album: follow each and every lyric, searching for every little nuance, then adding awesome results. "A Little of You" speeds ahead with a unique disco string backing, while "I Remember You" is so thoroughly Kamenized that the song could not exist without it. It would just be a skinny little ditty with nice lyrics and singing. A related note: Kamen arranged the Annie Lennox song "Little Bird" (from her album *Diva*), but his work only appears on the CD/cassette single, not the album.

1. Transcendence, Shawn Phillips, 1978: The fact that this is one of Kamen's earliest albums has nothing to do with it. It's a great piece of work, a major turning point in his career. Phillips's brilliant and profound lyrics must have inspired Kamen, because from the first moments of the first song, the whole production shines with a brilliance seldom matched. Kamen was no stranger to Shawn Phillips, as they co-wrote two songs on Kamen's *New York Rock* in 1973. Strangely, one of my favorite songs does not contain any Kamen; this is "I'm an American Child (On a Nuclear Pile)," which Phillips belts out with conviction and anger. On the other side of the spectrum is "Lament pour l'Enfant," a tender and powerful ballad about moving on from serious, heart-rending grief. This is followed by "Julia's Letters," a soaring affirmation of life, with Kamen at his soaring best. Other highlights include "Implications" and "Take It Easy," the album opener. All of this (and more) is concluded with Kamen's own "Ease Your Mind," which previously appeared on his *Stunts* soundtrack. *Transcendence* will likely never be on CD, but it's well worth the \$2.4 for a used LP. So what are you waiting for?

Interesting Excerpts from an Older Michael Kamen Interview

Published courtesy of Yann Merluzeau and the John Williams Society:

Yann Merluzeau: What is your favorite among your work?

Michael Kamen: Brazil.

YM: Are you happy with its recent CD issue, eight years later?

MK: I am happy it was issued, period! I had made it a real point to insist that this work be freed from Universal, who were holding it hostage. I was proud of it, it was my first serious-serious film. I had always wanted it to come out. We didn't have the facility to go back to the original master tapes and remix so in many ways you have intact what was on the film. It wasn't a rescore or a re-done version; with a few cuts, what I did in the film is on the CD. [MCA/Universal finally allowed the soundtrack to come out when they were courting Kamen to re-sign a recording deal—which he didn't, incidentally. -LK]

YM: Why did you write a fanfare for the Labour party a few years ago? Did you need a political involvement?

MK: It's what you believe in. As a composer, your job is really easy when you believe in something. You just say what you feel. Your job is really difficult trying to make music for a commercial. As much as I like to drink Coca Cola, I don't believe in Coca Cola. I believe in Dick Donner who directed it, but I've no feeling one way or another about Coca Cola as a product. I've a great deal of feeling for Dick Donner. The commercial is very funny so I had a good time. It's not that I believed in Neil Kinnock, it's just that I believed it was time to get Margaret Thatcher out of her office and that's a very easy thing to believe in. "If you believe in something," as Tinkerbell said, "it will happen."

YM: Are time pressures the only reason for not writing the great scores of the past or is it also because of the budget?

MK: Only the budget. Films are more and more expensive and if the film company has \$50 million out on a bank deal, they are gonna want it back as quick as they possibly can have it back. Not to be silly, they just need it to make more movies and to feed their children. There is no hope for that



changing, the only hope is that they bring you in earlier. Not to say they're going to finish faster and leave you more time, that's not gonna happen, that was the old days. In the old days, they had teams of orchestrators, teams of composers, they didn't give one composer a job in the real good old days of Hollywood. Bernard Herrmann had eight weeks to do a score and it showed, the work was great.

YM: Are you a real Hollywood composer?

MK: I was a real Hollywood composer for a minute and I didn't like it. It was the day I heard that they were taking my score off *Brazil*. I got that call one day from my agent that they were taking off my score: "I just want to prepare you for this in case you hear it from someone else. I spoke to someone at Universal, they're resoring *Brazil*." And I can almost cry now thinking about it. I was so proud of that work. I was so happy to have worked on that picture. I was so in love with Terry and the film. I know that I did a job that matched frame to frame his madness. When I heard they were going to do that, I was so hurt, crushed and ashamed. If they had actually done it, I don't think I would have worked again. So I don't welcome that day. I don't believe that I would feel the same today because this was early in my career. But I was genuinely killed by that news and it's not a pleasant thought for anybody. [Obviously, the score was not thrown out; Gilliam himself fought to keep it in. -LK] I was recently asked to rescore a film that Danny Elfman was working on. They were making deals already for me to come: "Be there and see it and set up times." And I said, "Has anybody told Danny Elfman yet?" They said, "Oh, no...!"

YM: What do you think of that interesting move of composers from the rock world to film music?

MK: The difference between rock 'n' roll music and classical music is not the notes, it's the attitude and it's a very healthy attitude. It's good and sometimes it works brilliantly on the screen. Sometimes it doesn't work at all. I remember listening to the score from *Back to the Future*, thinking, "I don't know who this guy Silvestri is, but I bet you he's a rock 'n' roller." And, it turns out that he was not only a rock 'n' roller but he was a rhythm guitarist for one of the funkiest rock 'n' roll bands of all times, a bar band, Wayne Cockrum and the C.C. Ryders. You couldn't get any more real than that unless you had said that he played with James Brown! He was a serious rock 'n' roller, you can hear it immediately in the music, there's an attitude that the music has. Just like you can hear that John Williams has never been in a rock 'n' roll band and you can hear that some of us have been. I think it is very healthy. It's not always appropriate, but it can be very appropriate sometimes.

DANNY ELFMAN

Article by LUKAS KENDALL, Part 2; Continued from issue #62...

Sound Effects Suck

After *Batman*, Danny Elfman did a number of action films (*Darkman*, *Dick Tracy*, *Nightbreed*), but it wasn't a dislike of the genre which forced him to call it quits after *Batman Returns* in 1992. "Personally I love doing those big action films. I had a great time writing the score to *Darkman*. It was a big, old-fashioned melodrama, and I love big, old melodramatic scores." Instead, it was the interminable sound effects of the genre that turned him off. "It was during the screening of *Batman Returns* that I decided I want to write music that will do what it was meant to do for a film; I don't want to write music that will compete with an opera of sound effects. Contemporary dubs to my ears are getting busier and more shrill every year. The dubbers actually think they're doing a great job for the music if a crescendo or horn blast occasionally pops through the wall of sound."

The situation on *Batman Returns* was his worst ever. Elfman wrote his music with dynamics in mind, only to find that everything was flattened out by the dubbing mixer. The film was so poorly dubbed that Elfman believes his music actually hurt the picture; had he known how the sound effects would have been used, he would have simplified his writing. "In the end result, I believe that if 25% of the score and 25% of the sound effects had been dropped, the entire soundtrack would have been infinitely more effective than the busy mess it became." Many composers will argue that a good relationship with a director will help get their score across in the final mix, but unfortunately most directors "don't have good ears, even the brilliant ones. With Tim Burton, I had my best and worst dubs back to back. I've never had a better dub than on *Edward Scissorhands*, and I've never had a worse dub than on *Batman Returns*. No director does this consciously, they just lack the audio skills to deal with such a complex science."

As an example of good dubbing, as practiced in the past, Elfman mentions *Lawrence of Arabia*, where the first several minutes of a huge battle scene are played solely with sound effects, and at a specific cut, the music takes over completely. "The music raises the emotional level enormously, and you're not aware that all the sound effects have stopped, your brain thinks they're continuing. That to me is perfect dubbing." Another example Elfman gives, enthusiasm bubbling, is Hitchcock's sparse use of sound effects. "Hitchcock was wonderful at giving a heightened reality to a scene by being very selective with the sound. We would rarely hear sound effects for action that we did not specifically see, and he would let the music fill in all the holes in our imaginations. It let us imagine these things are there all the time, but we're not hearing everything all the time, and you don't think anything is wrong."

Today, however, "sound people tend to look at each individual moment. They look at five seconds, and if something's missing for a fraction of a second, there tends to be a panic. They don't look at the context over the entire soundtrack and the entire film. Hitchcock's films, if dubbed today, might become a whole different animal as the soundtrack would get filled from top to bottom, leaving no room to breathe, and certainly no room for Bernard Herrmann's marvelous scores. There is a point at which all of this starts to wear down on the audience's ears." Elfman compares the experience of dubbing a film to mixing an album—in each case, you tend to scrutinize it moment to moment, looking at every single instant, and if there are major flaws your ear tends to grow accustomed to them just by the repetition. Even if it's wrong, it will start sounding right. However, a major difference is that when you mix an album, you can "A-B" it with another recording just by popping in a different CD and re-aligning your ears. "You might pop in another album for comparison and realize, 'Oh my god, there's no bass!' But it's only by listening to something else that you realize that you almost completely lost your bass, because your ears will compensate for it and make you think you've been hearing it all this time. That's a luxury we have when we're mixing, you can pop in something else at any time and re-adjust your ears to see if you've slipped, but you can't do that on the dubbing stage of a film. You can't just turn on another film and go, 'Beep-beep, A-B, whoa! Why does that other movie sound twice as good as ours? Maybe we're doing something wrong here.'"

Elfman isn't critical of any particular sound designer, as much as the entire freight-train dubbing mentality. "They're simply doing their jobs, which is to provide every possible sound. It's the mixer's job to select sounds and ask, 'Do we need to hear everything that you see and don't see all the time?' What contemporary dubbing is doing is taking all our imagination away from us."

Nevertheless, film remains a medium obsessed with creating an audio-visual "virtual reality," a type of sensory overload, to the expense of the story and characters, even though those are what people are going to see. "An audience very seldom realizes when they're hearing a terrible score,



Danny Elfman's former rock group Oingo Boingo, in a 1994 publicity still. Elfman is in front; L-R behind: John Avila, Johnny "Vatos" Hernandez, Steve Bartek (see interview, p. 14) and Warren Fitzgerald.

any more than they realize when they're watching terrible editing. If they could magically see a scene edited much better, they would notice the difference, and likewise, if they could suddenly, magically see the same scene with a very effective score, they would find themselves unconsciously more involved."

He Writes His Own Music, Already

Nothing has been as pervasive or damaging to Elfman's reputation as the constant belief and insistence by others that he doesn't write his own music. Never mind the similarity of style from score to score; the fact that he has continued to write large-scale scores without using Shirley Walker to conduct, who people at one point assumed *really* wrote *Batman*; that the scores his lead orchestrator, Steve Bartek, have done on his own have been completely different from Elfman's music; and the sheer illogic to the assumption that Elfman could have a hidden army of ghost-writers somewhere without anyone naming names or coming forward. Yes, it is true he came up with the theme to *Batman* while on an airplane, then went into the john and hummed it into a tape recorder. Many composers and songwriters have been known to carry around tape recorders and hum out a melody when it comes to them; some turn over the tape to an orchestrator to flesh out, many write it themselves. Elfman took his tape of him humming the *Batman* theme, brought it home and wrote it out himself at a piano with pencil and paper.

"I use orchestrators, not arrangers. The difference may seem subtle, but it's not," he explains. "The orchestrator's job is to take music which has been clearly written and balance it for the size orchestra that has been designated. Steve Bartek has been my primary orchestrator on almost every film I've done. He never changes a melody, he doesn't add counterpoint, he does not change or add harmonies. That's the composer's job. He will elect what instrumentation might best express what I'm trying to convey in terms of doubling melodies and dividing the parts of the string section so they can be used most effectively. I don't want to minimize this job, it's very important. It's time-consuming and I, like most composers, depend on our orchestrator to complete the final stage of the scoring. John Williams uses orchestrators and he certainly doesn't need to. I use orchestrators for the same reason." To give specific examples, if Elfman wrote three parts for strings, Bartek will decide which individual players will play which note to best balance the orchestra. He might also write out more orchestral parts than are eventually used; for example, the oboe music might include lines from the flute part, so that even though the oboist is not expected to play, his music will include the flute lines in case it is deemed necessary for him or her to "double" (also play) it. It's simply easier to have it all written in advance than to have to rush and have the copyist scribble out new parts on the stage. "We may have the first pass of a cue over-orchestrated, and then have to tacit parts, but better than that than under-orchestrated," he explains.

The orchestrator is helpful before the recording, as well as during it. "I have a tendency to overwrite, as you're well aware, and Steve is very helpful in finding train-wrecks before we get to the scoring stage. When I'm moving very fast, he'll be able to help me, like 'tell me where I fucked up by laying it on too dense.' Sometimes Steve will call me up, he'll say, 'Your melody is down there in this very loud section, I think you've got to make a decision between what the trombones are playing or where the melody is.'"

In two rare cases, Elfman has delegated a cue of a score to an outside composer, just to finish on time; Jonathan Sheffer wrote the helicopter music in *Darkman* (see sidebar, p. 16), and Shirley Walker did one of the climactic action cues in *Nightbreed*. These resulted from Elfman knowing he could write 63 minutes of a 70 minute score in the time allotted, for example, and delegating the other 7, often for particularly noisy, sound-effects laden cues he didn't want to deal with, to the outside musician. "The few times that I've asked orchestrators to do an arrangement and take a melody I've written and turn it into an original piece of score, I've always given them composing credit," he states. (For proof, see the end credits of the respective films.) "That same philosophy applied in many films today would leave very long and embarrassing end credits."

Elfman's first film was the aforementioned *Pee-wee's Big Adventure*, and he briefly toiled with the idea of doing it the usual "rock and roll method," i.e. playing themes and having an orchestrator take it from there. But he realized, "to really get your voice sounding original, you need to do more than that. I started doing that for two weeks on *Pee-wee*, and realized, this isn't going to work. I forced myself to start writing the stuff out." He got by on *Pee-wee* by the fact that "it was a very simple score"; same for *Back to School*. "I got up to *Beetlejuice* and over the course of ten scores got to the point where I could handle more complicated music and I had to push myself to do *Batman*. Once I got to *Batman* I had the confidence to hold much denser pieces in my head, because in order to write I have to mentally freeze the entire piece of music and write it down one part at a time. Same thing leading into *Dolores Claiborne*, I couldn't have done that at the time I did *Batman*, because at that point I couldn't really do dissonance, I had a hard time holding onto chords with odd voicings and movements, and moving things around in a non-rhythmic way. The key scores for me were *Pee-wee* to *Beetlejuice* to *Batman* to *Dolores*, those were the big jumps, for me at least; I'm not saying they were great leaps for music-kind."

Look: Scores!

"It's always amazed me how far and widespread the rumor that I hire other people to write my music has gone," Elfman states. "It's most interesting to me that Steve Bartek, who has orchestrated 95% of my music, never seems to be the one given that credit, which usually gets bestowed on conductors and secondary orchestrators, for reasons which I can't fathom. I've only heard a thousand times that Shirley Walker 'really' wrote the score to *Batman*, that Bill Ross 'really' wrote the score to *Beetlejuice*, that Mark McKenzie 'really' wrote the score to *The Nightmare Before Christmas* — the list goes on and on, and it's very boring."

However, he does write his own music, and now, what started out as a challenge from a member of this otherwise unnamed group — "I'll believe it when I see it" — is a reality. See above a page of Elfman's sketch for *Batman Returns* (9M2, "The Rooftop"), and on the next page

over, *Black Beauty* (1M1, "Birth"), each in his own hand. If people still believe this is a fabrication, then there's nothing anybody can do.

Elfman's initial response to a request to print his sketches was an emphatic "No way!" and one just has to look at his work to see why he might be defensive. "I'm embarrassed for good musicians to see my written music. My writing is self-taught, and as is with any illiterates learning to write, they often teach themselves in peculiar ways. My uses of sharps or flats often have a random quality as to my ear A-sharp and B-flat have no difference. To a trained musician, of course, they are different, in how they're read. Often I catch myself writing in sharps and realize I should be in flats and switch half-way through a phrase, creating some very confusing looking notation, particularly when changing keys. In that sense, I'm certainly an orchestrator's biggest nightmare. Also, I'm most comfortable writing in treble clef, even if it means using 15 or 31vb [one or two octaves lower than written] next to the phrase because this requires the least amount of concentration while I'm writing. When I feel alert, I write in bass clef, it just depends on the time of day. My writing is very much like an illiterate person who taught themselves the alphabet and how to type while writing a novel. They may be able to accurately tell their story, but it will be filled with misspellings and grammatical errors. Because of this, they, like myself, find the viewing of their original manuscripts to be embarrassing. I can't make up for a dozen years of training that I never had, but musically speaking, I am able to say exactly what I wish to say, though often in awkward ways."

So basically, Elfman is a bad speller. However, unlike a self-taught novelist who can use a spell-checker on a computer, there's no spell-checker for writing music with pencil and paper. "Those misspellings stay forever in my music," he says.

Whither Danny

Ironically, Elfman's latest two projects are similar in that they are not fully written out and orchestral, but exploit the medium of recording in order to layer different samples, most of which he performed himself. *Dead Presidents* is the second film by The Hughes Brothers; their first was *Menace II Society*, for which they did not use a composer. The film is about a young black man and his experiences from 1968 to 1975 through inner city life, Vietnam and then a bank heist towards the end of the picture. (The title refers to money, which has Washington, Lincoln, Jackson, and other "dead presidents" on it.) Most of the soundtrack is made up of classic '60s and '70s funk; Elfman's score plays a major role in the main title, Vietnam scenes and climactic heist. Co-director Allen Hughes was very generous of Elfman's contribution in a recent *Hollywood Reporter*, noting, "On *Presidents*, we worked with a composer for the first time: Danny Elfman. He does some things he's never done before, a really interesting mix of percussion, industrial sound and orchestra. We worked closely with him but mainly just told him what we didn't like. He taught us what music can do for a scene in terms of the score; he made some scenes ten times more dramatic. We hadn't experienced that on *Menace II Society*. He showed us how powerful it can be."

Of the film, Elfman offers, "It's a percussion based score, sampled percussion, of which I pre-laid every cue, so that half of the score is my own performance. Then we laid orchestra on top of it. It's actually a way of working that I don't like to do as a rule because it's so much more labor-intensive. It means I have to pre-record every single cue before we go to orchestra. But



it's what that particular score required, they [The Hughes Brothers] wanted a percussion-based score." Elfman's main title is his only cut on the *Dead Presidents* album, but the composer hopes to include several more *Dead Presidents* cues on a second *Music for a Darkened Theater* compilation from MCA, planned for some time in the next year or so.

Elfman's other score in a recent movie is *To Die For*, Gus Van Sant's black comedy starring Nicole Kidman as a fame-obsessed, would-be television personality. "*To Die For* has a lot of synthesizers in it, but is more orchestral than *Dead Presidents*. It's kind of hard to explain." (See review last issue.) Both films feature this sampling and orchestra technique, particularly in their main titles, so as to achieve instrumental combinations one could never get in "real life" —

i.e. a Church organ, then an orchestra, then thrashing electric guitars, all over a percussion track and odd sounds, play in the same piece. The music draws in the audience, pulling off the crucial opening minutes of a movie when it is imperative that people shut up and get absorbed. Elfman was absent, however, from a certain big-budget movie earlier this year, *Batman Forever*. The reason is very simple: "They didn't ask me," he says. He wasn't too disappointed initially, having heard that the filmmakers wanted to go in a different direction; however, then he saw the film, and was surprised to find much of Elliot Goldenthal's score similar to his own *Bat*-music in sound and style. Elfman also knows what the first Oscar-nominated score of the year will be, because he walked out of the movie due to the music, and "whenever that happens, I know it

will be Oscar nominated." (What that is, however, he isn't telling.) And thus we get the impression of the Good Danny and the Evil Danny. There's the Danny who is an all-nighter workaholic to do the best he can on his own scores, and the Danny who thinks it all sucks; the Danny who speaks of the things he loves and admires, and the Danny who also speaks out against the industry. There's the Danny who is proud of what he has been able to accomplish, and the Danny who rolls his eyes in disbelief (and also pity that people would waste their time in such a manner), when told of a "rec.music.artists.danny-elfman" newsgroup recently started on the Internet. But that's all pretentious—this isn't a transporter accident, it's just one guy, a film music fan, unquestionably talented, who has paid his dues in hard work.

"There's a big bitter contingent of people out there who feel like their place is being robbed by people like me," states Elfman the composer, forced back into self-reflexive mode and still paying for the career-defining error of admitting he has no formal education. "The most annoying thing about composers is their inability to accept the possibility that one could be self-taught. That doesn't exist in any other field in film. A director doesn't need to go to film school and no one will question him. But a composer cannot be a composer doing their own music without going through formal musical training. If that's what they think, fine, I don't give a fuck. The fact that there are a lot of composers that on their own would be better orchestrators than me, that's great. I think a good proportion of the composers working out there are really just orchestrators,

and haven't a fucking clue what to do with a melody or how to use it or how to do variations on a theme; and/or they're songwriters who do what I'm accused of doing, although I don't, which is just coming up with melodies and hiring a team to adapt it into a score."

And Elfman the fan, what does he think? Is film music dead? Will it ever get any better? Despite pretensions to the contrary, the good Danny comes through, and he's as eager and hopeful for a new Golden Age in film music as anyone. "Who knows? Everything is cyclic. In the decade

before *Star Wars*, the big orchestral score was practically dead in the water, and everything turned around overnight," he states, matter-of-factly. "Anything can happen."

Below: A page from 1994's *Black Beauty*



STEVE BARTEK

Steve Bartek is one of those behind-the-scenes guys who makes things happen—though not in the way people think. *He does not write Danny Elfman's music*, but he does provide a key role in its physical realization—as he explains in detail. He has been Elfman's orchestrator from day one, having been a member of Oingo Boingo. Like Elfman, he is a fan of Bernard Herrmann's scores for the Ray Harryhausen films, of Fellini and Rota and *Casanova*, and Kurt Weill, reasons why the two get along so well: "In a weird way we've had the same experiences growing up—he studied Balinese dance and I took Javanese gamelan, we've had many things in common," he says. He is a nice guy and a class act, and I am thankful he took the time to speak to me. Occasionally I took a somewhat adversarial approach, to leave no stone unturned, and he seemed sensitive to all the rumors of who-writes-what, which are disrespectful to him as well as to Elfman.

Lukas Kendall: How do you work with Danny?

Steve Bartek: When Danny works with a director, he sits down and he mocks up all his themes on his computer. His synthesizers and samplers play back the major themes for the director, and they spend weeks sorting through that stuff. When it comes down to starting my involvement, he takes those sequences, of which some are fully fleshed-out orchestrations on the computer and some are merely sketches, and sits down scene by scene and writes it onto paper. He actually takes a pencil, writes notes and translates what's in the computer down to notation and in doing that he finishes writing most of the stuff, by adding things here and there that aren't in the computer, making sure he hits things on screen, adding dynamics and color. Then he hands them to me. What I get is usually a fairly fleshed-out sketch; not all the time, but most of the time. Sometimes it's too complete; there were some times on *Batman* he got so many things going that they didn't work together, and I had to sort through them to make sure that what we had would actually work. But he actually does physically write stuff down on paper! [laughs]

LK: When he mocks it up on computer, is that just from playing it in? He didn't mention that part of the process.

SB: He didn't? Oh. Well, yeah. On the first movie, *Pee-wee*, he couldn't. He had one little synthesizer and a keyboard and there wasn't a lot of sequencers that could handle that kind of stuff. Getting it to lock to picture was even difficult at that time, there was only one little box that you could get a click to lock to the video. But by the second or third film, technology picked up, and Danny's grasp of it all picked up, too. The beginning of *Pee-wee*, he was playing to screen on the piano. By the end of *Pee-wee*, he was locking things to click and handing them to me.

LK: But was he notating?

SB: Yeah.

LK: How on Pee-wee did you set up a system whereby he would write it down, since he hadn't done that at that time?

SB: It all metamorphosed through the film. Bob Badami, the best music editor in town, led us through all the steps and Danny realized what he had to do to get his point across. He quickly realized that handing me a tape was not going to get him what he wants. The more he started writing things down on paper, the more he could communicate. Before that time, he had a perfectly working knowledge of music notation, because when I joined the band, he had written a piano concerto, fully handwritten for piano and a

small ensemble. He considers notation a problem for him, because the fine points of dynamic markings, where they go exactly—he's not good at bass clef, but he does everything in treble clef with an octave marking so you know exactly where he wants it to sound. If he's writing a low line he marks it how many octaves down and is very clear about it. His notation is not strictly normal, but for anybody who knows anything about notation you can look at it and figure out what he's saying. It's not *personal*, he didn't make it up. It's all real notation, but he uses it in a slightly different way, because of his own limitations. At the beginning of *Pee-wee*, it wasn't like he didn't know anything about notation, he perfectly well knew things about notation, he was just scared and reluctant, like we all were, it was the first one. By the end he was writing it on paper and it was all locking to click. In between there, there was some oddball stuff, but that was his first film.

LK: What do you mean, "oddball"?

SB: Well, there was one scene that was him on tape just playing along, and Bob Badami and I had to figure out how to work the bar beats and hits and all that stuff. But that was the *only* time he's ever done that, like the first film—from that point on he realized the importance to get exactly what he wants, and to notate it and communicate to me how to get it.

LK: Now, had you done large-scale orchestration yourself?

SB: Before *Pee-wee*? No. [laughs]

LK: So you were coming into this blind as well.

SB: Oh yeah, he dragged me along with him, I'd gone to college, went to UCLA, studied composition and orchestration and then played in a rock band for ten years. I used any orchestration skills only in our largest ensemble, which was eight pieces. And suddenly we had this *Pee-wee's Big Adventure* with the full orchestra, and it was a challenge. We had help from the conductor, Lennie Niehaus, in the sense that it went from Danny to me to him. Danny gave me sketches, I orchestrated them the way I thought they would be, and then Lennie took them; basically I arranged them and then Lennie, although his agent doesn't want him to have the credit officially, orchestrated the stuff. It was kind of a funny set-up but he took my stuff and corrected it, made it right, whatever mistakes I was making.

LK: Right, as far as balancing instruments, and sub-dividing sections...?

SB: Yeah, and writing out a full score which I didn't have a clue exactly how to do. So from that project, watching what Lennie did to what I gave him, set me up for the rest of my career. [laughs] Anything I know from the mechanics of orchestration I owe to Lennie, watching how he set up the page, how to make sure the conductor can read it and all that kind of stuff.

LK: What's your working process now with Danny?

SB: I go up to his house and we meet, he plays it for me and we talk about it. I make notes on whatever score he gives me, if that happens. Lately he's been sending his sequences to a computer guy who then prints them out and then we go over the print-out, and he makes notes on the print-out himself.

LK: So you work off the print-out, or a hand-written sketch?

SB: Work off a print-out that he has made notations on top of. The step I told you where he sits and writes it down? He saves himself time by having all the stuff in the computer written down, almost 50% of his writing is right there.

As he puts his notes on paper he adds things, changes things on the computer print-out. But that's just in the last two or three projects. The last two projects he did practically half the score as synth pre-lay anyway, *To Die For* and *Dead Presidents*. It was basically just orchestra sweetening once in a while. We had strings and some French horns on *Dead Presidents*, and we had a small orchestra on *To Die For*, but they were basically sweetening synth tracks that had all this percussion. We also went in and put rhythm section on top of some of it. Every project has been a little different. *Dolores Claiborne* was all strings, so it was much more fun for me because there were all these string lines that I had to sort out and make happen in the orchestra.

LK: Danny said "There's never been a note in one of my scores that I didn't write."

SB: Yeah.

LK: Not even a note?

SB: No. An orchestrator's job is to take someone's stuff and make it be what the composer wants it to be. In doing that, you do sometimes "add notes," but you don't change melodies, you don't change harmonic structures, you don't change the *composition*. I don't know what you're needing at by saying that...

LK: Well, I mean of course you're not writing the melodies but I'm just trying —

SB: Right. Well, the problem is that people come to me and give me credit for writing Danny's music. They hint that well, "We know that you really do that stuff"—that's why he's sensitive, that's why [agent] Richard Kraft is sensitive. Danny's gotten lots of flak over it. They can't believe that someone who's a rock and roll singer in an offbeat Los Angeles band can actually write the music that he writes.

LK: I was just wondering to what extent Danny's music requires adjustment, without changing the concept, but making it playable...

SB: No. Concepts are never changed. Concepts are never changed except by him. He's in full control of his creative output. I never assume to go and change things. We've had extra orchestrators; at the end of a project when things have to be done, I farm out some of the orchestration, and at certain points we've had some orchestrators who have totally changed his stuff, and we've had to re-do it. We haven't worked with those orchestrators again, because that's kind of what orchestrators see themselves as, frustrated composers most of the time, and like putting their own two cents in somebody else's music. And it just doesn't work with Danny. When he writes down a certain voicing, he wants that voicing. He doesn't want added notes, he doesn't want this or that, he's fairly specific about what he writes and what he wants to get out of it.

LK: I understand. I'm just trying to play Devil's advocate a little bit...

SB: Yeah, I know—Danny's kind of given up on it. He was on the Academy committee for film music and they all just treated him like he was a hummer. Because he's a vocalist in a band, they thought, oh he just sings his parts and somebody else does all the work. That *really* is not the case. Danny does so much work. He's a workaholic. He spends so many hours in front of his computer, in front of the screen, working on every film, big or small, and he works hard at making sure that each one is something fairly new, that he approaches it a different way. Which is why he didn't want to do *Batman 3*. He just had no interest in doing that kind of thing again.

LK: He said the reason he didn't do it was, for one, they didn't ask.

SB: Well, besides that. At the end of *Batman 2*, he said, "I don't want to do this kind of thing again. Big adventure films—suck." Certain scenes he was told, "These are your scenes, go with the music," and he spent a lot of time on details to make the music happen. And it went into the movie and was buried. He could have gotten the same effect by spending half the time. The music didn't have to be so detailed, from the way they dubbed it. Overly detailed music played soft sounds *really* small. He was frustrated at the end of *Batman 2*, so whether they asked him or not for *Batman 3*, he had told me that this was really the last one he was going to do. And since then he's steered away from them.

LK: What were some of the most challenging projects for you two, to take what he was doing to a new level?

SB: *Beetlejuice* was a big one for me, orchestration-wise. I went through a lot of changes on that on how I orchestrate, from the way I notate to the way I voice things and all kinds of stuff. Emotionally, too, it was a big deal. We had a conductor at the beginning of the project who didn't like Danny, didn't like me. He made me feel like I was nothing, that I was worthless. But by the end of the project I realized no, I can do this. That was an emotional watershed for me. *Batman* was another big one because it was a lot of pressure. It was a big orchestra, and there was a lot of corporate pressure to make that right. *Beetlejuice* had barely any corporate pressure because they didn't know what to do with the film anyway. Personally, I think *Dolores Claiborne* was a big one for Danny, because he changed his palette. All the films up to then had been a regular orchestra with additions of celeste and harp in *Scissorshands* and stuff like that. But *Dolores Claiborne* was almost strictly a string orchestra, which put new challenges on him as a composer and me as an orchestrator.

LK: Did you think back to Psycho?

SB: Well, [laughs] we didn't talk about that...

LK: I mean, that's the classic case of an all-string orchestra...

SB: Right, the classic case of a limited palette, which Bernard Herrmann did a lot, he would focus on a certain set of instruments and that's what he would write for. Danny, on the other hand, always would approach a film, and whatever he needed, he would throw in. It was like, if this calls for woodwinds, we got woodwinds, call the woodwinds in. *Dolores Claiborne* was the first one where he said this would be mostly all-strings, there's only three or four cues that had brass and percussion, and the rest was all-strings. That one I think was creatively a challenge for him and me, and the other orchestrator, Edgardo Simone, who we've used the last couple of films.

LK: Just because it's so much work for you to do yourself...?

SB: Yeah. I usually get started, do all the main titles, the big pieces and then after I've set the style and how to deal with the material, I start handing stuff over to someone else so we can get it all done in time.

LK: When you record, do you sit in the booth with Danny?

SB: Most of the time. On *Dead Presidents* I got to conduct. On other projects I got to conduct one or two days which I really enjoyed. Danny kind of depends on me in the booth to translate. He sits with the director and the director is telling him, "This works, this doesn't work," and Danny then deals with me, "How can we change this while the orchestra is still rehearsing?" I take his notes and we come up with some sort of solution and I call it through the headphones to the

conductor to tell the players what to do, to help change it more to what the director wants. So there's a weird chain of command, from Danny to me to the conductor to the orchestra.

LK: I heard on Sommersby that they wanted some changes and it took a while.

SB: From my point of view, Sommersby was a major change. It was changed from one kind of weird, oddly romantic movie, a slightly scary movie, to an *overly* romantic movie. When we finished the first score, the music made it, well, it was what it was on-screen, unsettling. There was a scene where Richard Gere and Jodie Foster, it's kind of a montage where she shaves him. At that point, you were scared, you wondering if she was going to slit his throat because she doesn't trust him, and at the point when she doesn't you're relieved. In the final movie, it's purely romantic, so the music had to be completely different. The second time around on Sommersby was making up for the fact that they didn't want it to be that kind of movie, they wanted it to be more romantic, and that was a challenge and a pain. He had to take some cues that were already written and simply overlay stuff to make it more romantic, because there wasn't time to re-do all the cues. And some cues he did have to do, he had to choose carefully which he could do and which ones he could sweeten.

LK: That sounds kind of hellish.

SB: It was terrible. And I wasn't available to do the whole thing, we were on some other project at the time, so we had a couple of other orchestrators who I had to oversee, and it was difficult. When you work with somebody as long as I have with Danny, you get a good rapport of what he's talking about and what he means, and what he needs, and a lot of other orchestrators do what I said before, they like to impose their own personality on whatever project they're on.

LK: I was wondering if there examples where that has made it to the final film, so we could maybe compare what it sounds like for Danny to be kind of wrecked by someone. [pause] If it's not anything you wouldn't want to point out...

SB: Well, no, it really isn't. [laughs] Danny doesn't let things get too wrecked. What happens is that on the sound stage, it's a train-wreck, and it just takes a lot more time to record. It's Danny's career, his name up there, so when things are not to his liking, he changes them. And he'll change them with the orchestra sitting there, because... he needs to.

LK: As you started to orchestrate yourself, was it surprising some days to hear what you've come up with?

SB: Oh, yeah. The very first one, *Pee-wee*, was amazing when we first heard the orchestra. It was like boom, oh yeah, that is what that sounds like! *Dolores* was another one. *Dolores* sounded just like I hoped it would.

LK: He kept mentioning he has a tendency to overwrite, and I was wondering if you would sometimes get to the stage and it would be like what Dimitri Tiomkin used to do, where you would just start tacitizing things.

SB: Yeah. Often he'll write all this stuff and as I go through it, I'll sort through it. He may have two conflicting things, "I want this in the brass and this in the woodwinds." And I'll tell him, "These two things will not work. The choice is either to change them to make them work, or do them either/or," and often that's what we'll do. I'll mark one tacit, and so we'll listen to the one that I thought was most appropriate, and if it's not happening or he misses the other one, we'll try the other and tacit the horns, that kind of thing. Oftentimes in his music there are choices,

so he's not locked in. His creative process lasts until we're done recording, until the mix. Things are still changing, altering, because oftentimes they're changing the film up until that point.

LK: I've heard horror stories of people showing up at the stage and the film has different timings.

SB: The titles to *Dick Tracy* was a bigger orchestra, we had a jazz piano player and all this extra stuff, and they added *two minutes*. They told him the night before, "Oh, we added a little bit." He was under the impression, "Well, maybe we can repeat an eight-bar phrase if there's not anything happening on screen," because everything was all printed and ready to go. As it turned out, their little addition was two minutes long, and we had this whole orchestra sitting there so we could do half of it and then had to stop, because this whole segment had to be written. And that was on a Disney film where they were screaming about money. I was being very careful not to hire anybody for anything we didn't need them for; oftentimes you don't know if you're going to get all these cues recorded one day, so you need to have other musicians on call the next in case you don't get it done. Say you need a shakuhachi flute for five cues; well, you don't get to the fifth cue, you need to have him on hold for the next day, as opposed to not getting him on hold, not hiring him, and not finishing the cue where he's featured. Here, Disney was penny-pinching, and the director did this to us. You have to throw up your hands.

LK: He has mentioned that on a couple of films he has designated a cue to be composed by someone else, and indicated in the end credits.

SB: Yes, he has done that.

LK: Have you ever done that?

SB: I've usually been too busy. When he does that is when he doesn't have time to finish. On *Nightbreed* Shirley Walker did one, Jonathan Sheffer did one on *Darkman*, those are the two I remember. Danny basically sketched it out for them, gave them a couple of ideas, and said, "Here, go with it, I don't have time to finish these scenes."

LK: So then everyone goes around saying that Jonathan Sheffer wrote the entire score to *Darkman*.

SB: Right.

LK: That must be so frustrating... You must want to kill people when they interview you.

SB: [laughs] I went interviewing for agents and I've been doing film scores myself, and part of the hard part of my position right now is that they assume I'm Danny Elfman. They give me this old nudge-nudge that you're writing his music. No, no, here, listen to this stuff that I do—I try to make it as different from Danny's as I can, and still maintain what I know and do. I do orchestrate Danny's stuff, it is part of my musical personality.

LK: That must be awkward. Well on *Cabin Boy*, it sounded not-Danny.

SB: The hardest thing on *Cabin Boy* was that they temped it with Danny, and so I had to skirt this line between satisfying the director and not doing Danny. When I took the gig, it was originally supposed to be sea music, high seas adventure. You know, great! It turns out I only got to do that stuff as many times as I forced it in. [laughs] So, yeah, it's been difficult. I had a commercial offered to me, and they wanted it exactly the way Danny had done this basketball cartoon commercial.

LK: Danny did a basketball commercial?

SB: It was the first animated Nike commercial

with Charles Barkley. The music was like *King Kong*, all this tribal stuff with weird horns and all that. He's done a couple of Nike commercials; the reason he's done it is because they hand him the stuff and leave him alone, and he gets to do what he wants.

LK: And it's only 90 seconds.

SB: Yeah, and it's a challenge to do something like that. But he had done this Nike commercial and it had won some sort of award. So the same company came back and couldn't get Danny and they asked me, and at first I thought, "Oh, great, a Nike commercial!" And then I realized what they wanted was for me to do Danny. And I had to turn it down, I just couldn't do that.

At this point the interview wound down and I chatted with Steve, thanked him for his time. But he did add something indicative of his career and his views on it: "It's a complete hoot. I knock on wood, I consider myself very lucky. I've done the two major things I wanted to do as a kid: I've played in a rock and roll band in front of a lot of people, and I've been able to write and work on music for films. Up to this point, life is a charm!"

Mysterious "Additional Music" Credit Explained!

JONATHAN SHEFFER on *DARKMAN*

From FSM #23, 7/92, interview by Guy Tucker: *Darkman* came about through Richard [Kraft], who also represents Danny Elfman. Danny is somebody who knows exactly what his working method is, and he knew four months ahead of his next job that he'd be two weeks shy on *Darkman*. Quite amazing if you think about it. Richard suggested that he let me do some of it. We didn't know each other yet, but Danny said okay, and I said okay.

I wanted to study Danny's music, which I wasn't terribly familiar with. The scores to *Batman* were sent to me—70 pounds of music by UPS! I watched the movie and compared it to the scores... Time got very short. Steve Bartek sent me some orchestrated stuff, Danny sent some sketches. I had about two weeks to do my action stuff. Danny knows that he can do two minutes of orchestrated music a day, on a good day or a bad day, whether it's flowing or not that's what he comes up with. And he knew that he'd be exactly two weeks short, and that's how long it took me to finish my scenes.

Danny figured he wouldn't be able to do the helicopter chase, so he told me, start here in reel 8 and finish in reel 9. I asked if he wanted to hear anything but he said no. Richard told him that I could definitely do the job. It was a little eerie actually, having that kind of freedom, when normally you're in an artistic life-or-death struggle with the director. All I had to do was figure out Danny's melodies, working them down on the piano. And I wrote my music and orchestrated it and went to L.A. They turned their flashlights on me and said "you're up," and Shirley Walker conducted it, and it all fit into the score beautifully. Danny took me out to the orchestra and said, "I just wanted you to know, everything you heard today was written by my young protégé, Jonathan Sheffer!" I'm a year older than him, actually! I'm a major, major fan of Danny's, I think he's terrific. I think he's maligned because he's such a success story. I like to make my music at the podium as I conduct; Danny makes his music from the booth. He listens to what's played and he has a killer set of ears, he makes the changes and Shirley transmits those. She's carrying out his wishes and she does it very well. [Sheffer later conducted *Batman Returns*. -LK]

SOUNDTRACK ALBUM ODDITIES: PART VII - CDs vs. LPs

by ANDREW A. LEWANDOWSKI

We continue our review of differences between LPs and CDs. Send any updates to the author at 1910 Murray Ave, S Plainfield NJ 07080-4713.

Lawrence of Arabia: Maurice Jarre's Oscar-winning score to this David Lean epic was released on LP in 1962 (Colpix LE/LES-1000 and CP/SCP-514) with 13 bands. (For a detailed review of the variations between LP pressings, see *FSM* #33, May 1993.) In 1989 a new digital recording by Tony Bremner and The Philharmonia Orchestra was released in England on CD (Silva Screen FILMCD 036). It contained 21 cues in 13 tracks; new were "First Entrance to the Desert/Night and Stars/Lawrence and Tafas" (9:37), "On to Akaba/The Beach at Night" (4:40), "Sinai Desert" (1:06), "Horse Stampede/Ali Rescues Lawrence/Lawrence and his Bodyguard" (5:15) and "The End/Playoff Music" (4:34). Several of the previously released tracks were either shorter or longer than those on the film recording. In 1990 Varèse Sarabande released a remastered version of the Colpix LPs on CD (VSD-5263), containing both the "In Whose Name Do You Ride?" track found on the first LP pressing and "Continuation of the Miracle" track that replaced it on the second pressing. "Overture" and "The Voice of the Guns" selections are the shorter versions from the second pressing.

Legend: Jerry Goldsmith's score to the European version of this Ridley Scott fantasy was originally issued on a British LP (Moment 100) with 10 selections (released on CD in this configuration in Germany and Japan). In 1992 it was reissued on a British CD (Silva Screen FILMCD 045) with 14 selections. Added were: "Main Title" (2:04), "Living River" (2:18), "The Faeries" (1:12), "The Faerie Dance" (1:51), "The Armour" (2:16), "Oona/The Jewels" (6:40) and "Darkness Fails" (7:27). The first three additional selections were combined with "The Goblins," "Bumps and Hollows/The Freeze" and "The Riddle" to produce longer selections on the CD.

Let's Get Lost: The music to this 1989 film was comprised of jazz standards with Chet Baker doing the trumpet and vocals. The soundtrack was released on LP (RCA Novus 3054-1). The CD release (RCA Novus 3054-2) contained an additional three cuts performed by Baker.

Libera amore mio: Ennio Morricone's score to this 1975 film was originally released in Italy on a 45 rpm single with 2 selections (CAM AMP 149). The two tracks were also released on three compilation albums (CAM 6901, Canada; CAM SAG 9105/ORL 8405, Italy; and General Music 242 052-1, France). In 1992 CAM of Italy released a CD (CSE 059) containing the score to *L'Eredità ferramonti* and an expanded release of *Libera amore mio* (10 selections). The 8 additional selections are: "Stavolta Una Piccola Marcia" (1:57), "Era Quell Estate" (1:48), "Libera" (2:03), "Estate Violenta" (1:32), "Libera Amore Mio" (3:29), "Tragedia Breve" (0:26), "Amore Mio" (2:34) and "Ascolta, Amore Mio" (2:56).

Lionheart: Jerry Goldsmith's score to this medieval adventure was re-

leased in 1987 on two separate Varèse Sarabande LPs: STV 81304 had 9 selections and STV 81311 had 11 selections. These were also released on CD by Varèse (VCD-47272 and VCD-47288). In April 1994, Varèse reissued the two CDs as one single disc (VSD 5484), omitting 5 selections, all from Volume 2: "Gates of Paris" (2:09), "The Plague" (5:33), "Paris Underground" (4:09), "Bring Him Back" (2:39) and "The Future" (5:45).

Lord of the Rings: Leonard Rosenman's fine score to this animated adventure was originally released on a 2LP album (Fantasy LOR-1, picture disc as LOR-PD-2) containing 14 bands. Intrada later issued a CD in the U.S. on FMT 8003, featuring 18 tracks in chronological order. The four added cuts were: "Gandalf Throws Ring" (3:55), "Trying to Kill Hobbits" (3:03), "Company of the Ring" (1:39) and "Fleeing Orcs" (2:31).

Macchie solari (The Victim): This 1976 drama scored by Ennio Morricone was originally released in Japan on a 45 rpm picture-sleeve single with 2 tracks. In 1992 CAM released the score as part of a CD (CSE 048) which contained 11 selections from the film. The single contains a band not found on the CD, ironically titled "The Victim" (2:36). The flip side is titled "Colonna" which appears as the first selection of the score on the CD under the title of "Macchie solari."

Mad Max: Brian May's score to this action pic starring Mel Gibson was released on a Varèse Sarabande LP (STV 81144) with 18 tracks. Varèse's CD reissue (VCD 47144) contained 19 tracks; added was an "Outtakes Suite" (6:00) consisting of five untitled parts that are indexed on the CD.

Il Malamondo: The U.S. LP (Epic LN 24126) of this Ennio Morricone score contains 20 selections. The last track on the recording is a vocal, "Funny World," sung by Ken Colman. This does not appear on the Italian LP release (CAM Cms 30-078) or on the CAM CD reissue (CSE 056).

Mannaja: Guido and Maurizio De Angelis' score to this 1968 spaghetti western was released in Italy in 1979 as a limited pressing of 1000 LPs on Cometa (CMT 1008-20). It contained 7 bands. In 1993 the score was reissued in Italy on CD (RCA 74321-15508-2) with 14 selections. Six of the seven LP bands were included in the CD, some with different track titles. There were eight additional selections: "Axe and Angela" (1:10), "Loneliness" (1:23), "Axe is Back" (2:23), "Axe and McGowan" (1:11), "Seeking Revenge" (1:21), "No Gold... Only Stones" (0:40), "The Hatchet" (2:29) and "Out of the Tunnel and Finale" (3:15). The LP contains one band not on the CD: "Dream's Memories" (1:46).

Masters of the Universe: Bill Conti's score to this space saga was released in the U.S. on Varèse Sarabande STV-81333 with 11 bands. The Silva Screen CD reissue (S095) contains 16 selections; added were: "Quiet Escape" (2:39), "Battle at the Gym" (6:29), "Centurion Attack" (5:52), "Kevin's Plight/After Them" (9:13) and "Julie's Muzak" (1:47).

FILM SCORE MONTHLY BACKISSUES

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#46/47, June/July 1994, 24 pages. Patrick Doyle, James Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Mancini; overview: Michael Nyman music for films, collectible CDs. **\$3**

#48, August 1994, 24 pages. Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling soundtracks. **\$3**

#49, September 1994, 24 pages. Hans Zimmer, Shirley Walker; Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market. **\$3**

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#53/54, Jan./February 1995, 24 pages. Marc Shaiman Part 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit and Armando Trovajoli in Valencia; Oscar and Music Part 1; rumored LPs, quad LPs. **\$3**

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#59/60, July/August 1995, 48 pages. Sex Sells Too (silly old sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Part 2, film music in the concert hall, tons of letters and reviews. **\$4**

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RECORDMAN MEETS SHAFT

The "Blaxploitation" Film Soundtracks

by R. MICHAEL MURRAY

The school P.T.A. was putting on a "Back to the Seventies" party at the local Legion Hall, and since our wives were on the organizing committee, Recordman and I had no choice but to attend this gala event from Hell. Since it was also a "dress as you were" event, I had, against my better judgment, allowed my wife to dress me as a slightly middle-aged Greg Brady—polyester and all! A heavy penance to pay for forgetting her birthday the week before.

After she had bedecked me with the finishing touch, horrendous 4-inch platform shoes, she suggested, that since she and RM's wife had to be there early, that I drive separately and pick Recordman up by myself. "Maybe RM has a way out of this?" I thought. I put on a long trench coat, which covered the bell-bottoms nicely, and sped over to his house. Upon arrival, I rang his doorbell, and the familiar chime notes from CE3K echoed in his hallway. "Doesn't he ever get tired of that?" I grumbled to myself.

"C'mon in. I'll be right down," RM yelled from inside the house. I went into his living room, tossed my coat on the chair, and heard the clanking of chains from upstairs. In a few moments, the clanking grew louder as I heard RM coming down the stairs. He rounded the corner, and there he stopped: an apparition from *The Twilight Zone*. He was wearing a one-strapped, leopard-skin tunic, draped in 3-inch link chain ropes, a black studded leather sash flowing off his waist, and combat boots.

"How do you like it?" he beamed proudly.

"RM! What or whom are you supposed to be?" I gasped.

"No, no, no. Not Recordman. Shaft! ...My name is John Shaft!" he growled, and started to laugh.

"Jeez, RM," I collapsed on the sofa, "you've got it wrong again! You're dressed more like Isaac Hayes than 'Shaft.' Besides, you look foolish."

"Foolish?" said he, sounding somewhat hurt. "This coming from a man who looks like Barbie's friend, 'Disco Ken'?"

"You're right—we both look like turkeys—but you can't go like that," I grimaced.

"Why not? This is to be a '70s party, and I'm going as a representative of the early '70s 'Blaxploitation' film soundtracks."

I sighed and said softly, "RM, first, you're not an African-American. Second, dressed like that you're sure to offend someone—times have changed."

RM looked down rather sheepishly. "Well, I certainly meant no one any offense. I just wanted to remind people about a rather unusual period of film history and film music—just maybe get their minds off of challenging each other to duels during the Goldsmith/Williams debate which goes on incessantly at these PTA meetings," he smiled.

"You mean there was other cool music like *Shaft* used as film scores?" I timidly inquired, my interest piqued.

"Well," he said, letting his chains clatter to the floor and placing an album on the turntable, "surprising you should ask that."

"Here we go," I thought, awaiting what was sure to be a lively and convoluted explanation—but at least it delayed the awaiting festivities at the Legion Hall...

The initial idea was to produce films centered on black themes and cultural identity, to provide more film roles for black actresses and actors, and to target the black movie-going audience which some producers felt was a largely untapped source of revenue. The civil rights movement of the early and mid-1960s had been reflected in the film world essentially only in greater movie exposure for Sidney Poitier. Poitier's heroic black detective, Virgil Tibbs, in *In the Heat of the Night* (1967, Quincy Jones, United Artists UAS-5160) and its sequel, *They Call Me Mister Tibbs* (1970, Q. Jones, United Artists UAS-5124), had been well received by general filmgoers.

Earlier, superstar NFL football player Jim Brown had begun to dabble in movie roles in *Rio Conchos* (1964, Jerry Goldsmith, Intrada RVF 6007D, CD only); a fine performance in *The Dirty Dozen* (1967, Frank DeVol, MGM-SE-4445), and a controversial role in *100 Rifles* (1969, Jerry Goldsmith). Brown's good looks and macho-male sex image proved a big draw at the box office for all audiences.

The film studios' belated recognition of the potential for expanded audience appeal coincided with the rise of the "Black Power" movement in the African-American community in the late 1960s. In film terms, blacks had become a "hot" target audience. Several fine black actors and actresses who had not yet crossed over into mainstream films became the focal point in a new era in filmmaking. These included not only Jim Brown, but Richard Roundtree, Raymond St. Jacques, Fred Williamson, Jim Kelly, Ron O'Neal, Pam Grier and Tamara Dobson as well. Many of the films in this new genre also had score and/or pop soundtracks released.

The "black" films of this era, approximately 1968-1975, initially attempted to point out social injustices in the black community and to project positive messages indicating that individual blacks of perseverance and courage could help in their struggle for political and social empowerment, and justice. Thus was born the black "superhero" counterpart to filmdom's long-standing white action heroes. Inasmuch as the locale for the films was often the inner city and the stories dealt with relevant issues of drugs, crime, unemployment and poverty, various incidents of physical violence and murder were examined and dealt with by the film's hero(es).

An early effort had focused on the efforts of a black revolutionary group to rid itself of an informer in their organization (*Up Tight*, 1968, Stax STS-206). The music provided by Booker T. Jones and the MGs on the Memphis-based Stax label was a forerunner of the pop "funk" sound of the early 1970s. Sometimes pressing social issues were dealt with in a semi-comedic way (*Watermelon Man*, 1970, Melvin Van Peebles, Beverly Hills BHS-26; middle class white man turns black overnight), and with positive black role models (*Cotton Comes to Harlem*, 1970, Galt MacDermott, United Artists UAS-5221: black policemen help the neighborhood—see also its more violent sequel with Raymond St.

Jacques, *Come Back Charleston Blue*, 1972, Donnie Hathaway, Atco SD-7010). Later, in *Uptown Saturday Night* (1974), Sidney Poitier and Bill Cosby would get involved with the mob for wacky fun. However, more serious films like *If He Hollers Let Him Go* (1969, Harry Sukman/others, Tower ST-5152: an escaped black prisoner falsely accused of rape and murder) would set the stage for a big breakthrough.

Enter John Shaft! Richard Roundtree defined an era in 1971 with the release of *Shaft* (Isaac Hayes, Enterprise ENS-2-5002). As private detective John Shaft, Roundtree sought to find the kidnapped daughter of a gangster. Shaft was a "Baaad mother..." (shut your mouth!) and the violence and sex in the film raised some eyebrows. The music by Stax composer/artist Isaac Hayes became a huge popular success, and stands up quite well today, especially its main theme which, much to the consternation of some present-day FSM readers, won the Academy Award for Best Original Song in 1971.

The *Shaft* theme remains so unique and personally identified with Hayes, that I can't remember ever having heard a cover version of it—it's not big in the repertoire of the bar bands at weddings and bar mitzvahs, being a difficult segue from "Lara's Theme." However, its musical style was a precursor to the disco phenomenon of the later 1970s. "John Shaft" also later appeared in *Shaft's Big Score* (1972, Gordon Parks, MGM-1SE-36: Shaft seeks friend's murderers) and in *Shaft in Africa* (1973, Johnny Pate, title theme by The Four Tops, ABC ABCX-793: Shaft fights new slave





trade in Africa). *Shaft's Big Score* had music credited to Gordon Parks (the director), but it was actually written by Tom McIntosh, Dick Hazard and others. Hayes later scored *Truck Turner* (1974, Enterprise ENS-2-750) in which he also starred, as a detective chasing bail jumpers; his one excursion into television music was the *Shaft*-ian theme for the short-lived 1972-73 action series, *The Men*.

Violence begot violence, and the initial box-office success of films such as *Shaft* caused later films to escalate in violence, explicit language and sexual situations. Moreover, a not-so-subtle shift occurred in the nature of the "heroes" of these films, who variously became gangsters, drug dealers, sexual studs and pimps. A public outcry was raised by white and black community leaders nationwide who protested that the films, even those by black producers, were raising age-old black stereotypes, glorifying crime and exploiting black society. These were film characters no part of society wanted held up as heroes for its young people. The term "Blaxploitation" was coined to describe films of this type and has been applied ever

since. Indeed, the entire genre was later spoofed in 1988 by Keenan Ivory Wayans in *I'm Gonna Git You Sucka* (Various, Arista AL-8-8574), starring some of the earlier films' greatest stars such as Jim Brown and Isaac Hayes, and featuring one character who overdosed on gold chains!

"John Shaft" had an imitator in *Slaughter* (1972, DeJesus) starring Jim Brown as an ex-special forces Vietnam vet who brings the war home to get the gang that killed his parents. He appeared the next year fighting the white mob headed by Johnny Carson's buddy, Ed McMahon, in a performance you have to see to believe (*Slaughter's Big Rip-Off*, 1973, James Brown/Fred Wesley, Polydor PD-6015). Jim Brown also was featured in *Three the Hard Way* (1974, Richard Tufo, vocals by The Impressions,

Curton CRS-8602) along with Fred Williamson and Jim Kelly fighting an evil plan to kill blacks with drugs. In *The Slams* (1973), Brown was a prisoner with a stash of heroin and money. He played the hero in *Black Gunn* (1972, Tony Osborne: Gunn goes after his brother's killer).

While it lasted, there were at least two other films of real consequence, if only for the fact that they aroused such widespread protest and helped eventually to kill off the films.

Superfly (1972, Mayfield, Curton CRS-8014) featured Ron O'Neal as "Priest," a Harlem drug dealer going for the big score before retiring from the business, and contained excellent music composed and sung by Curtis Mayfield of the Impressions. O'Neal reprised his role in *Superfly TNT* (1973); however, by then he was an ex-drug dealer helping an African diplomat. Music for *Superfly TNT* was by world-music/Afro-rock group Osibisa (Buddah 5136), but Mayfield returned to score the much later sequel, *Return of Superfly* (1990) starring Nathan Purdee in the title role, fighting off his former drug allies.

Black Caesar (1973, James Brown/Fred Wesley, Polydor PD-6014) starred Fred Williamson as a young black man working his way up to becoming a mob boss. The album is highly collectible, and fairly rare, as it was composed by James Brown (the "Godfather of Soul") and features some of his early 1970s, poly-rhythmic, syncopated funk sound—a genre later perfected by George Clinton and P-Funk. The film's sequel, *Hell Up in Harlem* (1973, Fonse Mizel/Freddie Perrin, Motown M-802, front and back covers depicted) starred Fred Williamson



killing gangsters for peace. James Brown also scored the later *Black Fist* (aka *The Black Street Fighter*, 1976, Happy Fox HF-1101) in which the local black mob boss hires a savvy street fighter, Richard Lawson.

Fred Williamson films were a cottage industry during this era. He starred as *Hammer* (1972: black boxer fights the mob), *That Man Bolt* (1973, Charles Bernstein: kung-fu courier takes mob money to distant lands), *Black Eye* (1974, Mort Garson: investigator seeks drug killer) and *Boss Nigger* (aka *The Black Bounty Hunter*, aka *Boss*, 1975). Williamson also went back in time to appear in *The Legend of Nigger Charley* (1972, Civil War slave kills overseer and escapes) and its sequel *The Soul of Nigger Charley* (1973, Don Costa, MGM-1SE-46: Charley tries to free ex-slaves held by Confederate officer). Jerry Goldsmith scored *Take a Hard Ride* (1975), a somewhat anachronistic western in which Williamson teams up with Jim Brown and Jim Kelly to fight evil white bad guys led by Lee Van Cleef.

Black action females took the lead in several films. Pam Grier starred as *Coffy* (1973, Roy Ayers, Polydor 5048), a nurse out to get the drug pushers who hooked her sister. The next year she became *Foxy Brown* (1974, Willie Hutch, Motown 811) and sought revenge on a drug gang for her boyfriend's death. Apparently it was dangerous to be on good terms with any of Greer's characters. *Foxy Brown*'s composer, Willie Hutch, also scored another movie which struck a nail in the coffin of the genre, *The*

Mack (1974, Motown M766L, front and back covers depicted), starring Max Julien and Don Gordon and featuring a black pimp big on violence. Pam Grier also appeared as a private eye helping her father's loan business in *Sheba Baby* (1975, Higgins/Brown, Buddah BDS-5634), and with Raymond St. Jacques in *Cool Breeze* (1972, Solomon Burke, MGM 1SE-35: illegal money funds a black bank). Tamara Dobson commenced a string of films as kung-fu fighting *Cleopatra*



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CURTIS MAYFIELD



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Jones (1973, Joe Simon, Warner Bros. BS-2719) chasing drug pushers. Her follow-ups included *Cleopatra Jones Meets the Dragon Prince* (1975) and *Cleopatra Jones and the Casino of Gold* (1975).

By then, many of the films had, in essence, become live-action cartoons, similar to what later occurred in such popular series as *Rocky*, *Rambo* and *The Terminator*. Some bordered on the ludicrous, e.g. *Change of Mind* (1969) with a white prosecutor's brain implanted into a black man, Raymond St. Jacques, and the ultra-campy *Blacula* (1972, Gene Page/ others, RCA LSP-4806) with a black vampire stalking the city of Los Angeles (sequel as *Scream, Blacula Scream*, 1973). *Sweet Sweetback's Baadasssss Song* (1971, Melvin Van Peebles, Stax STS-3001) helped to perpetuate the stereotype of the sexy "black superstud," and the X-Rated animated feature cartoon *Heavy Traffic* (1973, Ray Shanklin) did little to enhance the inner-city black image. Others in the "Blaxploitation" genre include: *Trouble Man* (1972, Marvin Gaye, Tamala T-322L; gang warfare and murder with Paul Winfield and Robert Hooks); *Melinda* (1972, Jerry Butler, Parade 0006; black disc jockey hunts girlfriend's killer); *Across 110th Street* (1972, Bobby Womack/J.J. Johnson, United Artists UAS-5225; blacks disguised as cops rip-off a white mob-controlled bank); *Together Brothers* (1974, Barry White, 20th Century Fox ST-101; five young blacks seek cop killer); *The Spook Who Sat by the Door* (1973, Herbie Hancock, Columbia KC-32944; CIA man organizes kids to fight racism); *Black Belt Jones* (1974, Coffey/De-Jesus; Jim Kelly uses kung fu to



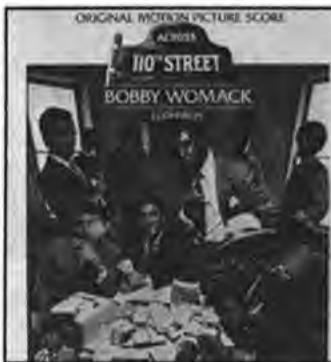
battle the mob); *Gordon's War* (1973, Al Elias/Andy Badale, songs by Barbara Mason, others, Buddah BDS-5137; Vietnam vet Paul Winfield finds wife hooked on drugs, and forms small army to attack pushers); *The Final Comedown* (1972, Wade Marcus, Bluenote BST-84415; another violent film starring Billy Dee Williams and Raymond St. Jacques); and *The Education of Sonny Carson* (1974, Taylor Perkinson, Paramount PAS-1045; a somewhat more sensitive view of black youth in 1950s and 1960s). I happened to glance at my watch, noting that two hours had elapsed. "Wow, we're late, RM!" I exclaimed. "We're both going to have to pay for this."

Recordman got up and tossed the length of chains over his shoulder, which spun him around to the floor where he did a perfect James Brown split. "Have no fear," he groaned as he got up slowly. "I'm John Shaft and I'm a baaad motherf..."

"Oh, shut up, RM and get in the car," I pleaded as we headed to a night of Disco Hell. "But be sure to bring a few of these albums with you," I smiled.

Hot Vinyl Collectible of the Month: The "Blaxploitation" records have started to appreciate, especially those by James Brown, with *Black Caesar* at the top of the list. Any of the films scored by Curtis Mayfield, e.g. *Superfly*, are sought after, and of course, if you must have only one of this genre, go for the double LP to *Shaft*, rather common, but highly listenable. Pick up the albums from the Pam Grier and Tamara Dobson films for their covers! (Children of the CD Age, you have not been forgotten: seek out *Shaft* on Carrere 98.701 — two records on one CD — and *Superfly* on Curtom CUR-2002-CD.) Stay cool, baby.

Recordman, aka Mike Murray, can be reached at 8555 Lamp Post Circle, Manlius NY 13104. He loves to hear from his adoring public about records — write him!



MARK BANNING Inside GNP/Crescendo

Interview by CHRISTOPHER WALSH

Without Varèse Sarabande (see last issue), a lot of soundtracks would not exist; but without GNP/Crescendo, and Mark Banning as one of its fearless leaders, a good number of nicely weird soundtracks would not exist.

Seeing the offices of GNP/Crescendo made me want at first to refer to the operation as "a rag-tag fugitive record label." But that's not fair; it wouldn't fit even should GNP ever release a *Earth*Star Voyager* album, which considering their output would not surprise me. The lasting impression one gets of Mark Banning is that he is a big, enthusiastic fan of all this weird stuff and we're lucky to have him.

All of Hollywood lies between the Capitol Records tower and the Best Western Sunset Plaza (yes, a Best Western) where Crescendo has its small, informal, fannishly furnished offices. As the world's only soundtrack/*Star Trek*/sci-fi/jazz/Dixieland/comedy/folk/big band/disco/world music/blues/rock 'n' roll/square dancing/zycde record label, Crescendo is wildly eclectic in its output. More to the point, the company is committed to releasing the wild kind of genre-fest soundtracks that we all seem to have a soft spot for (personally, I can never get enough of *Hellraiser II*). Most recently, they finally got the

rights to the old Irwin Allen TV programs, and will soon be issuing a 6CD box set of music from *Lost in Space*, *Voyage to the Bottom of the Sea*, *The Time Tunnel* and *Land of the Giants*, to the delight of genre junkies everywhere (see news section for more details).

Christopher Walsh: We can start with the what-do-you-do question...

Mark Banning: Well, what I do myself, I'm in charge of the art direction of a lot of the CDs we put out. I also help out the production. Crescendo is a small company, so we all tend to work in many areas. Chiefly I'm involved in distribution.

CW: You're noted for your soundtracks, and the jazz origins of GNP are fairly evident [in your offices], but along the way you have accumulated perhaps the most eclectic catalog I have ever seen. I was wondering how that came about.

MB: Gene [Norman] started it off with jazz, blues; he highlighted a lot of the acts at his club, the Crescendo, many years ago. He had Duke Ellington, Louis Armstrong, Mel Tormé; he was in with a lot of great names. Sometimes he would record the album directly on the premises — we have live recordings of Ellington, Armstrong, Dizzy Gillespie — though most of them were recorded at the Pasadena Civic Auditorium, or at the Shrine Auditorium. So GNP has been a purveyor of live jazz recordings. When Neil, his son, came into the fold, he dropped into the catalog a lot of stuff to do with reissues of various famous rock and roll, surf music, science fiction...

Neil, of course, did his own versions of his favorite science fiction themes, in the collection of *Greatest Science Fiction Hits*. From there he contacted Alexander Courage, and he secured the original sessions for the *Star Trek* pilots, which we remastered and put out as the first-ever *Star Trek* television album. It sold very well in its first couple of years; it was something the fans had wanted for a long time. It led on, ultimately, to other aspects: further volumes of *Classic Trek* music, *Next Generation*, *Deep Space Nine*, *Voyager*, and *Star Trek: Generations*.

CW: You also did CD reissues of the albums other people had put out to *Star Treks II and III*. How did you get those?

MB: II and III belonged to Atlantic and Capitol Records. It took quite a lot of finagling, but we got them out from under them after about three or four rejections. Capitol actually had a CD configuration [of *Trek III*] in the works, with all of the artwork and everything, but for whatever reason they never went ahead with it. When we got it, we took it a step beyond and included the disco theme. We knew a lot of soundtrack purists would hate it, but still a lot of other people out there would buy a record for it. We figured it's better to have it than not to have it; if people don't want it, they can tune it out. Silva Screen's version did not have it.

With *Greatest Science Fiction Hits* we kind of put ourselves into the fold of "King of Disco Sci-Fi" — which is making something of a comeback

right now, oddly enough. Neil did a promotion for a reissue he put out a while back for a group called Cold Blood, and he found that a lot of people had remembered his music, his themes, which were done in the disco style. As I said, disco is making a comeback—fortunately or unfortunately, depending on your tastes. Due to that, the albums have been getting more recognition, so eventually we want to do a fourth volume.

CW: How long have you known Neil Norman, the man with his own logo?

MB: I've pretty much known him for about ten years. I first met him at a science fiction convention, at the World Con. We got to talking, and we discovered our mutual interests in film and television music, sci-fi music; subsequently I was asked to help him out at conventions. When I lost my job back in Arizona, I got a call from Neil that same day saying, "I need your help. I'm at a convention down in Anaheim. Can you come?" I said, "Uh, sure, no problem, um, by the way, I just lost my job." Neil said, "Want to come work for us?" "...Okay." So within a week I was packed and out here. That's an opportunity that doesn't happen very often. There are thousands of people trying to get their foot in the door here in Hollywood; I virtually got yanked in. I started off in the mail room, moving up to doing artwork for some CD issues, back-catalog stuff, and of course I got involved in *Star Trek*, into the technical end of that. Like Neil, I've been a science fiction fan for quite a while; that knowledge can be very useful if you're trying to put out a product that's really of true quality, that fans will know and like. Otherwise, somebody who doesn't know the genre will try to do something, and fans will spot it as a phony right away. I would like to think that with our knowledge of the genre, we have built ourselves up as something very respectable and growing all of the time. Just a matter of a few years ago, I don't think that Paramount would have ever considered us for a major soundtrack release, but now we've put out *Star Trek Generations*, which is still doing very hot; it's the best-selling soundtrack in England right now, according to a poll in the publication *Music from the Movies*, put out by John Williams—

CW: —which, as we always have to point out, is the other John Williams.

MB: The other John Williams, we're not talking about the John Williams. Apparently he comes in six-packs...

CW: How large is your operation?

MB: It's growing all the time, but it's still a small, independent record label. We're nowhere near the scope you find with Capitol or Elektra or Geffen Records. Now we have special kinds of music that appeal to a lot of different folks out there, not just soundtracks or jazz. We carry Zydeco, which is a kind of Cajun-pop that's very popular down in New Orleans and other areas in the South. We have square dance-style music, such as records by a group up in Washington called The Mom and Dads, stuff that's largely enjoyed by your 70-and-older set out in the Midwest who still have eight-track tape players. But The Mom and Dads had like one hit called "The Ranger's Waltz," which was a million-seller down in Australia; anything might have hit appeal, depending on the audience at the time.

In addition to *Star Trek*, we've done various classic genre soundtracks like *The Outer Limits*, *The Time Machine*, *Alien Nation* and *Forbidden Planet*. We've done reissues of *Mad Max Beyond Thunderdome*, *Outland* and *Capricorn One*. We have the official CD version of *Ladyhawke* in the works, which will have more music than was previously released. We're also currently produc-



ing an album for *Forever Knight*, a late-night TV series about a cop who's a vampire. It started off as a telefilm starring Rick Springfield, and ultimately was picked up as a series in Canada; it also was on CBS's "Crime Time After Prime Time" late-night lineup. Apparently it developed a small following, went on hiatus for a while, then was picked up for syndication; now it's coming back for a third year, on the USA Network in addition to syndication. That will hopefully give it a better time slot; currently it's hard for the regular viewer to get a gander, but I think when they see it they'll be surprised at what kind of a show it is. The music was composed by Fred Mollin, with whom we've worked before on *Friday the 13th: The Series*.

CW: I had gotten the impression that there were significant obstacles to releasing more Classic Trek music on CD.

MB: There's no real obstacle as such, we just find nowadays that Classic *Trek* doesn't sell as much as it used to, compared to *Next Generation*; the more current *Star Trek* programs demonstrate a great deal more interest. Overall it's more economically sound to stay with those, even though the music of the newer shows, in many people's opinions, left a lot to be desired; not much bombastic, in-your-face thematic content. It ends up being just air-conditioning noise to a lot of people, but if you listen hard enough, there is good stuff to be found. Back in the Classic *Trek* days, the producers wanted the music to be out there, in-your-face, and of course there was the practice of tracking music cues over and over again in various episodes so that by the time you got through a whole season there could be one cue indelibly burned into your brain. That's not so now; the union rules state that every new episode has to have its own score, though they certainly can use themes over and over again.

The only cases where tracking occurs are when some sort of emergency requires a particular cue to be replaced. Consequently, there is some material written and recorded for, but not used in, *Star Trek*, so from time to time you'll have an unused cue pop up on an album. We can do as many Classic *Trek* albums as we want—we'd love to do another dozen or so—but the re-use costs are still high, and the material is 30 years old. Imagine trying to sell soundtracks to Buster Krabbe's *Flash Gordon* serials during the days when *Star Trek* had just come into its own. It's kind of hard for older people to accept a lot of the time, but the younger audience might look at the old Classic show and say [in a disgusted voice] "My God, what the hell is this? It's corny." Again, *Star Trek* is *Star Trek*, it's got an appeal, and we do hope to get at least one more good Classic *Trek* album out for the 30th anniversary, but that will probably close it out.

What these scores will entail, we have yet to decide—it could be more Gerald Fried material, or Fred Steiner material—but we're going to try to do one more. Certain people at Paramount do try to help—they know what we've done for *Star Trek*, they know we can reach the target audience—it just takes a little finagling.

CW: Are you any further along on one more three-volume set of *Next Generation* music?

MB: It looks like we'll be able to do at least three more volumes of *Next Generation*. We're working on one now with Jay Chattaway, featuring original and re-recorded material. We're finding with these later shows that it's more effective to go in, find certain cues, re-orchestrate them and re-record them with essentially the same orchestra as recorded them initially; there's little or no difference in how they sound. For the most part people prefer originals over re-orchestrations, but I feel if they are good re-orchestrations, 90% indistinguishable from the originals, then the difference is next to nothing. That's probably the approach we're going to try. We'd like to do one more with Dennis, one more with Ron Jones, plus the one with Jay. We have yet to decide fully what to do with Ron, but we'll probably have things like "Q Who" and "Skin of Evil." Dennis McCarthy's final album will probably include "All Good Things..." because he got to do a little bit more for that episode than usual; in fact if you listen very carefully, you can almost notice motifs from *V*. After that, I figure we'll pretty much have covered the main gambit. From that point we'll be ready to go on to more *Star Trek* series as they come out.

We're looking to the possibility of doing *The X-Files* as well. That's still unconfirmed; Fox Records is doing their own album, which essentially is a pop-song compilation, which to a lot of the fans is a rather silly way of approaching it. I feel that if that's what Fox wants to do, let them; on the other hand, should we get the rights to the score album, we will make the one that will sell, the one that the fans will want. Fox can get their pop-song compilation out, they can get all of the top-name artists, doing music that they think would be inspirational to *The X-Files*' fans, and maybe people who like those artists will buy the compilation, but it will not sell to *X-Files* fans. It will be an excuse to do another artists' sampler and put the name of a hit show on it, because that will help sell records. That's basically their thinking in a nutshell. We think fine; leave it to the people who care.

CW: In closing, now that you've got this forum, is there something you'd want to say to the collectors out there of your philosophy of why you do this?

MB: Speaking personally, my own view is that I enjoy film music. It's something that kind of lets your spirit wander. Being music that's designed to go with something visual, it allows you to listen to it and think up your own scenario in your head, think of what to put the music up against. A budding filmmaker can think of the kind of images to create for such a piece of music. Basically, I know what I like in a record, and for that matter so does Neil Norman. We care enough about music and the shows to definitely try to put out what the fans would want. We try to think in their ways, because that's what we are ourselves. GNP/Crescendo is not a sausage factory—we won't go after anything and everything—but we'll go after the stuff we like and that we feel other people will like. We want to be known as people who believe in quality.

For a free GNP/Crescendo catalog, or to order any of their CDs, write to 8400 Sunset Blvd, Los Angeles CA 90069; 213-656-2614.

SCORE



Nixon • JOHN WILLIAMS. Hollywood/Illusion HI-62043-2. 13 tracks - 47:23 • The captivating story of the fallen 37th President is told through the eyes and ears of director Oliver Stone and composer John Williams. With their third collaboration, one would assume the musical approach would either continue on the same proven formula, or explore new territory. They do both. At times, Williams seems restrained and not "developmental," alluding to Nixon's struggles and unresolved moments of what might have been. Other times, he goes for broke, almost inducing us to view into the mind and motives of the President, with forceful, dramatic and broody orchestral colors: roguish brass, scheming strings, and humble—if not empathetic—moments. Cues like "The 1960s: The Turbulent Years" (the score for the 4½ minute trailer, containing most of the major themes), "Making a Comeback," and "The Miami Convention, 1968" are in that arena. This shifting musical tapestry correlates to the Nixon we see on-screen; he was both a simple and complex person, privately and publicly, and we may not necessarily understand everything he did or who he was.

Williams utilizes his familiar, sinister cloak-and-dagger style in "The Ellsberg Break-In and Watergate" and "Track 2 and the Bay of Pigs" (cf. "The Conspirators" from *JFK*, "Dennis Steals the Embryo" from *Jurassic Park*). The Nixon motif is interwoven here and there, suggesting there was an plot coming from the White House. Also returning is Stone's favorite: a string elegy à la Barber's "Adagio for Strings," heard in "The Meeting with Mao." Tim Morrison, whose solo trumpet performances featured prominently in *Born on the Fourth of July* and *JFK*, is used only twice. Rather than going for the "unsung hero" portrayal of a Ron Kovic or Jim Garrison, it's used as an introspective device: once during a flashback, where Nixon reminiscences about happier times in "Growing Up in Whittier" (with its optimism and Americana), and then briefly in "Losing a Brother" (where it plays like a requiem). The one source cue, "The Battle Hymn of the Republic," is used during Nixon's visit to the Lincoln Memorial (where he confronts college students in a bizarre, almost fantasized scene), and in a montage of the turbulence of the era (Nixon likened himself to Lincoln).

"The Farewell Scene," for the finale (Nixon's resignation and funeral), is poignantly triumphant, but contained. Williams captures the subtext of this scene—Nixon was a man who had many qualities, yet his biggest faux pas overshadowed his most significant achievements. Hence, the flourishing strings (similar to the "Prologue" from *JFK*) are held back without a full resolution. Also appropriate is Williams's dip into Copland territory with the heralding brass (e.g., "Fanfare for the Common Man") signifying Nixon's return to civilian life. The voice is still Williams's own, however, and it is a fitting homage on that regard.

As an added bonus, the album is an "enhanced CD," which means along with the score on the audio tracks, there's a Windows/Mac multimedia program giving you insight to the film's production, with commentaries by Stone and Williams in QuickTime format. Other goodies, like various historical documents, the annotated screenplay, and even the movie trailer are included in this fine package. 3½ —Jack H. Lee

Sabrina • JOHN WILLIAMS. A&M 31454 0456 2, 13 tracks - 51:13 • Sydney Pollack's remake of the 1954 *Sabrina* sports one of Williams's more subdued and elegant works in some time (reminiscent of 1988's *The Accidental Tourist*), with light orchestrations and familiar candlelight dinner piano music, but without the repetitiveness that made the earlier score a monothematic venture. The opening "Theme from *Sabrina*" sets the tone of the modern Cinderella story, heard in variations throughout; it also provides the basis for the love song, "Moonlight," which Williams wrote with lyricists Alan and Marilyn Bergman. However, it should have been sung by someone other than Sting, whose voice doesn't croon, depriving us of a classic. Nevertheless, it's a polished and romantic piece that nicely fits the mood of *Sabrina's* longing to find Mr. Right and to conform to the Larrabees' world (where she grew up as

RATINGS:

- 5 best
- 4 really good
- 3 average
- 2 getting bad
- 1 "Ladies First"

the daughter of their chauffeur). The Bergmans also provided the lyrics to "How Can I Remember?" (sung by Michael Dees), which is a bit more sentimental, but avoids getting too syrupy. "The Party Sequence" is comprised of standards not by Williams: "When Joanna Loved Me," "The Shadow of Your Smile," "Call Me Irresponsible" and "Stella by Starlight." Because it's heard during a key point of the story, it complements the score and fits well on the album. The classic French song "La Vie en rose," another source cue, is used (as it was with the original *Sabrina*), but seemingly more as an ode than for effectiveness.

Most of the music is laid back and relaxing; Williams's trademark brass take a back seat. The instrumental version of "(In the) Moonlight" (unused in the film) has the same frolicking, carefree nature as "For Gillian" from *The Fury*, with flowing and melodic strings. Some of Williams's earlier styles here can be detected, but like fine wine, they have aged well. His other known idioms are also present, but in a fresh way that makes this score a delight. 3½ —Jack H. Lee

Williams on Williams: The Classic Spielberg Scores. Sony Classical SK 68419. 15 tracks - 69:28 • Another uneasy mix of pedestrian run-throughs and inspired gems from the mainstream-aimed recording team of John Williams and The Boston Pops. This is not a compilation of previous Pops album; all the music was recorded in May 1995 at Boston Symphony Hall. We do get the umpteenth rendition of "Flying" (*E.T.*), but Williams's newest flying theme, for *Hook*, makes up for it: the swashbuckling, soaring "Flight to Neverland," in a new arrangement that includes end credits music not on the soundtrack release, is glorious in its rhythmic tailspins and delightful modulations. Best of the four remaining *Hook* cues are "Smee's Plan" and "The Face of Pan"; the orchestra puts just the right bounce into the mischievous, Jawa-like rhythm of the former and the latter, a beautiful melody in Williams's *Jane Eyre* mode, unfolds gracefully. Vivid action cues from *Jaws* ("The Barrel Chase"), 1941 ("The Battle for Hollywood") and *Raiders of the Lost Ark* ("The Basket Chase") are a welcome departure from the main-theme routine and the Pops plays them with panache. Two cues from *Schindler's List* are handled nicely, especially "Remembrances," but are no substitute for the exquisite soundtrack. The "Theme from *Jurassic Park*" lacks the original's bite; "My Friend, The Brachiosaurus" fares better, with an eerie new intro and conclusion for wind soloists. Most disappointing is "Jim's New Life," vibrant on the *Empire of the Sun* soundtrack, here taken at a ponderous pace. Most unfathomable is a synthesizer-enhanced "Dialogue" from *Close Encounters*. Williams unwisely adds new development and when a sampled choir comes in the track becomes nothing less than bizarre. As is his habit, Williams tacks on codas to a few cues that don't make them sound more legitimate, just more alike. Bottom line? At about the same level as the Pops' previous "Spielberg/Williams Collaboration." Best for Williams fans who can't get enough. 3 —James Miller

The American President • MARC SHAIMAN. MCA-11380, 16 tracks - 39:04 • Marc Shaiman has composed a beautiful score for this film, in a style similar to his work on other romantic comedies—flowing, warm and thematic, showcasing his talent at coming up with fresh melodies. Two distinct themes are present: the main theme, a rich, moving melody for strings and horn, and a love theme, each presented in several variations throughout and in their entirety in the rousing "End Titles." (Also heard in this cue is Shaiman's "trademark" seven-note motif that has appeared in many of his recent scores; if you know what I'm talking about, great, if not, don't worry.) The score overall is slow to develop so that it seems almost reflective; however, tracks such as "Meet the Press" and "Gathering Voices" employ the expected jaunty strings and brass at the right presidential moments. A beautiful atmosphere is created in "Make the Deal" and "I Like Her" using a delicate piano with nicely restrained strings as a backdrop. "The First Kiss" is

even more exquisite as the strings are dispensed with altogether, leaving a solo piano as the highlight. For the most part this score builds in intensity as it goes along, all pulling together in the 7½ minute "President Shepard," a great achievement. The few cues that don't contain much thematic material aren't that bad because almost all of them are less than a minute; one track is an old Rogers and Hammerstein number that I skip over every time. With 1995 not the best year for film scores, this one stands out as a pleasant and refreshing surprise. 3½ —Jason Foster, James Tornainen

Both Jason and James liked this score for the same reasons, so I just combined their reviews into one!

Nick of Time • ARTHUR B. RUBINSTEIN. Milan 73138 35737-2, 13 tracks - 30:35 • Arthur B. (composer of Badham's *WarGames*, starring Matthew Broderick and Joshua the computer) Rubinstein's score for *Nick of Time* is extremely percussive and its orchestrations have a nostalgic '70s feel. We have not seen this movie (in which Christopher Walken tells Johnny Depp to kill a female governor in "real time") but we do not think it takes place in the '70s. Therefore, it is likely that Arthur B. Rubinstein, a classically trained Jew, has a strong affinity for offbeat atonal '70s music that Lukas loves. This disc has many strong points, despite the fact that there is no picture of Christopher Walken in the booklet. The liner notes are long and contain comments from Rubinstein and director John Badham. As far as the music, the first track is one of the best. Rubinstein introduces and repeats his intense two-note main theme. It is very memorable but not quite as endearing as the theme in the *Invaders* television show. Other high points include tracks 8 and 11, both of which sport amusing action motives consistent with Rubinstein's style. There is some exciting horn wheeling and fine synth textures as well. Rubinstein's voice is refreshing as it is both suspenseful and entertaining at the same time. He also does a commendable job in keeping *Die Hard* references to a minimum. At first we noted that the disc went by very fast, but later realized that the skimpy running time may have had something to do with that. Nonetheless, the music is somewhat repetitive and may have been somewhat unbearable had it been longer, so it ended just in the... quickly enough. 3 —We are Jonathan and Alex Kaplan

People's Century • VARIOUS. Virgin VTCD 61. 14 Tracks - 76:48 • The problems with the *Apollo 13* release resurface with this album of the WGBH-Boston/BBC documentary series. It presents original music, source cues and dialogue excerpts, arranged into a suite per episode. The only composer that many will recognize is Zbigniew Preisner, whose beautiful "Theme from People's Century" utilizing orchestra, piano and voices starts the album. This is not to say that the remaining music is anonymous. This is TV music of the highest order, Irish composer Fiachra Trench having the most exposure with selections from six episodes, and renowned dance and opera composer Orlando Gough represented in five tracks. The remaining two composers, Jonathan Dove and Debbie Wiseman, have one each. Wiseman (whose credits include not only renowned documentaries but cheesy kids' TV shows, which on the basis of this I will forgive) is limited to a single 3½ minute track, "On the Line," which is a shame, as her evocation of the production line, with a surprisingly simple, relentless motif for lower strings, is one of the highlights. But whilst it is a fine idea to have original score material mixed with source music and dialogue, each episode suite takes up only one track on the disc, meaning that you can't avoid the dialogue and the source tracks without fast-forwarding all the time. So, whilst the original compositions deserve attention, they are arranged in a way that is ultimately self-defeating. 2½ —Iain Herries

Pride and Prejudice • CARL DAVIS. EMI CDEMC 3726, 24 tracks - 54:46 • No such problems with this, the music from the BBC's new adaptation of the Jane Austen novel. Carl Davis avoids a full symphony orchestra, and his largest passages involve only around 20 players, with some sections (such as the five episode summaries) shrunk to solo forte piano (a period forerunner to the modern piano). It never sounds small, though; Davis's writing is so skillful that even solo sections have a presence to them, and whilst evoking an early 19th century sound, never seem clichéd. The opening title music is wonderful, with a catchy theme that sticks in the mind. It takes a great deal of talent to write for small ensembles like this—a lack of any real ideas can be hidden by a 90-piece orchestra, which is

not the case with the small groups featured here. Everything is stripped to the minimum, and it is to Davis's credit that he has done it so well. Recommended for any who are tired of the Hollywood need to do everything on a huge scale; this intimate, engaging music proves that less can be more. **3½** -Iain Herries

Ivan the Terrible • SERGEI PROKOFIEV. RCA Victor 09026 61954-2. 31 tracks - 78:26 • Some of the most fantastic film music ever was composed by Sergei Prokofiev; his score to *Alexander Nevsky* is a yardstick. This new recording of music from another Sergei Eisenstein film, *Ivan the Terrible*, in RCA's "100 Years of Film Music" series is not the full score as in the recent *Nevsky* CD (*Ivan* is actually in two quite long parts), but the oratorio adapted in the 1960s by the conductor of the original soundtrack, Abram Stasevich. Alongside the straight orchestral music are terrific choral sections, and solo contralto and baritone parts—beautifully realized, these never stand out as "Oh, someone's started singing," but form part of a seamless whole. In some of the orchestral segments we can also see more evidence of Prokofiev's influence on James Horner. Parts of "Overture" and "Dance of the Tsar's Guard" especially seem to have been the inspiration for some of Horner's kiddie antics (e.g., *Casper*). Film music fans who generally hate such things should be aware that the oratorio also includes narration, which can become irritating when over music, as in "Young Ivan's March." This dialogue is (obviously) in Russian, a language not known for being easy on the ear, and at times Sergei Yurksy's drunken-sounding grumbling destroys the flow. The packaging is good, including notes on the film, Eisenstein, Prokofiev, and the performers, as well as the dialogue and lyrics with translations. One minor niggle is that the Russian parts are actually written in Cyrillic, unlike *Nevsky* where it was in Roman script (so you could sing along), but that really is nitpicking. Overall, it isn't quite as memorable as *Alexander Nevsky* (though how could it be?), but is a sensational listen. It's big, it's Russian, and it is terrific film music. How can you go wrong? **4** -Iain Herries

The History of Godzilla, Vol. 1 & 2. Apollon APCF-5096, 24 tracks - \$1:03; Apollon APCF-5097, 20 tracks - 48:02 • If you are not a fan of Japanese monster films, read no further! These CDs attempt to provide a history of the first cycle of *Godzilla* films which ended in the 1970s. Vol. 1 contains three selections each from *Godzilla, King of the Monsters*; *Gigantis, The Fire Monster*; *King Kong vs. Godzilla*; *Godzilla vs. The Thing* (aka *G. vs. Mothra*); *Gidrah, The Three-Headed Monster*; *Monster Zero*; *Godzilla vs. The Sea Monster*; *Son of Godzilla*. Vol. 2 has three cuts each from *Destroy All Monsters*; *Godzilla's Revenge*; *Godzilla vs. The Smog Monster*; *Godzilla vs. Gigan* (aka *Godzilla on Monster Island*, two tracks only); *Godzilla vs. Megalon*; *Godzilla vs. The Bionic Monster* (aka *The Cosmic Monster* aka *MechaGodzilla*); *Revenge of MechaGodzilla* (aka *Terror of MechaGodzilla*).

The CDs are both in mono, and you could conceivably make them yourself by hooking up a cassette recorder to a VCR and taping snippets of the films interspersed with the music are dialogue and monster sounds. This, while arguably making these discs into a representative history of the films, is suboptimal as an attempt to be a history of their music, instead relegating them more to the realm of novelty records.

As for the scores, their quality and inventiveness degenerates along with the films. *Godzilla* and *Gigantis* both have powerful themes that sound great in mono: primitive, raw, ominous, black-and-white. *King Kong* has nothing much of note, but *Mothra* and *Gidrah* provide impressive moments, especially for those fond of marches. The remainder of Vol. 1 is adequate in that it recycles and updates certain themes (especially the *Godzilla* theme), but the shortness of the individual tracks prohibits anything from musically developing.

Vol. 2 starts out strong, with *Destroy All Monsters* providing fast-paced world's-end-heralding selections, but then rapidly falls into the pit of cheesy '70s music. After a long dry spell, the last two *MechaGodzilla* films' selections finish on a sturdy note with well-crafted monster-ish themes that (like the films themselves) almost—but not quite—recapture some of the ominous spirit of the original *Godzilla*.

After listening to both discs multiple times over, I find myself whistling only the *Godzilla* theme; the remainder is lost from memory. That's not encouraging to the potential buyer, especially as each disc weighs in at around \$24. If I had to recommend one of these, it would be Vol. 1 which is musically more interesting.

What I really recommend, though, is not buying either. Instead, find a copy of the complete soundtrack for *Godzilla* and, for contrast, one of the scores to the new (U.S.-unreleased) films; *Godzilla vs. Mothra* '92 offers some exquisitely beautiful music built around the Mothra theme, and *Godzilla vs. MechaGodzilla* '93 packs more bang for the buck than either of the albums above. Appropriately named, these discs are history... One: **2½**. Two: **2** -Volker Steiber

John Barry: The EMI Years Vol. 3. EMI 7243 8 35046 2 6. 27 tracks - 63:12 • EMI in England have finally released the last in this series of early John Barry recordings. Covering 1962-64, it is the most interesting of the trio, with Barry beginning the final switch from Stringbeat pop to mainstream film music. There are certainly some surprises, not least of which is "That Fatal Kiss (A View to a Kill)," included as a bonus track and recorded, of course, some 21 years after the period under reflection! (It formed the flip-side of Duran Duran's smash hit rendering of the theme from Roger Moore's last performance as Bond, and appeared on the soundtrack album as "Bond Meets Stacey.")

Both 'a' and 'b' sides of Barry's final Columbia singles are here, all in stereo, apart from, surprisingly, the very last coupling: "Twenty Four Hours Ago," featuring a bluesy vocal by keyboard player Mike O'Neil, and "Seven Faces." Barry is credited with producing these two tracks, but their sound is so totally removed from that of the "old" JBT, I would be surprised if this is strictly accurate. Standing out from the rest of the Columbia batch is, of course, Barry's definitive arrangement of "The James Bond Theme," but "Cutty Sark, The Lolly Theme" (from *The Amorous Prawn*) and "The Human Jungle" (two quite different versions) are just as ear-catching. As usual with Barry, the 'b' sides of his single releases were used to experiment, so "March of the Mandarins" and "Oward Christian Spacemen" are not exactly what the average "pop" fan of the period would be expecting! In fact, Barry reused the latter composition when working on the TV special *Sophia Loren in Rome* in 1965 ("The Ballet").

Following the success of the "Stringbeat" album issued in the end of 1961, both Barry and EMI were anxious to achieve a release in America. United Artists, who were distributed in the U.K. by EMI, were the favored label, but they were unhappy with four of the "Stringbeat" tracks. They requested that Barry record four fresh tracks to replace them, and the four titles he chose were: "Blueberry Hill" (a re-working of his 1960 recording), "I'll Be With You in Apple Blossom Time," "Volare" and "Apple Pink & Cherry Blossom White." It was hoped that these would be released in Britain as an EP, but this didn't happen; and neither did "Stringbeat's" U.S. release, although the four new tracks did appear eventually on two compilations. Presented for the first time on CD, they are out of place and even "dated," although another track intended for "Stringbeat," the previously unreleased "Smokey Joe," does manage a freshness, with clavioline and guitar solos.

Only a week after the release of "Cutty Sark," Columbia issued a single by the Michael Angelo Orchestra—a Barry pseudonym. Here Barry coupled a Maxwell composition, "Tears," with Richard Addinsell's theme from the film *The Roman Spring of Mrs. Stone*, and it is hard to disagree with David Toop's opinion that Barry's arrangements were influenced by Nino Rota, one of his favorite film composers.

When I interviewed John Barry almost a year ago, I bravely tackled him on his music for *The Party's Over*, as I knew a theme was scheduled for inclusion on this album. This puzzled him as he could only recall writing a song for Annie Ross ("Time Waits for No Man") which was sung over the opening titles. Well, the theme is duly included and is one of the highlights! Barry achieves an eerie sound with drums, double bass and clavioline occasionally interrupted by xylophone and woodwind: a very moody piece, unlike anything else he was attempting at the time (1963). Its sudden heavy drum-roll ending gives the impression that it was intended for the closing credits—has anyone seen this film? Another theme he couldn't recall recording was "Unchained Melody," but that too is here. If I'd pressed him, he might have remembered arranging and accompanying a vocal version by his protégé, Johnny De Little, and this is clearly that backing track with sax replacing vocal—an accomplished performance.

In 1963, Barry began a close working relationship with United Artists. This led to him producing and recording many tracks for them, even though for a time he was also under contract to EMI and then Ember. United Artists were distributed in Britain by EMI at the

time, and apparently recorded at their Abbey Road Studios, hence the welcome inclusion of some very rare tracks on this compilation: "The Big Safari" was a Monty Norman composition from the Bob Hope film, *Call Me Bwana* and the UA single release was coupled with "Mouse on the Moon," Ron Grainer's theme from the film of the same name. Presumably because of contractual difficulties, the recording was credited to "The Countdowns"—directed by John Barry."

Just before he left EMI, Barry recorded a number entitled "Twangin' Cheek." It wasn't released at the time, but this cheerful melody is included now, with guitar and clavioline alternating as the main instrument. When it came to writing the music for the 1964 black comedy, *A Jolly Bad Fellow* (aka *They All Died Laughing*), Barry simply used the main melody from "Twangin' Cheek" and replaced guitar and clavioline with the jazz organ sound of Alan Haven—later to dominate *The Knack*. So Haven's UA single makes its CD debut, along with Barry's pacy arrangement of "Seance on a Wet Afternoon"—totally different from his CBS recording—and the flip-side, "Oublie Ca."

David Toop has provided some excellent sleeve-notes, written in his uniquely entertaining style, but they are unfortunately printed in a manner difficult to read. The booklet also contains some single and album cover reproductions and b&w photos of Barry, including one clearly taken after the EMI Years! Sound throughout is mostly excellent; there is some hiss, but this is acceptable given the rarity and original source of some of the recordings. **4** -Geoff Leonard

In Brief, Briefly:

Where Evil Lives • MICHAEL PERILSTEIN. T.E.C. Tones episode 0025. 22 tracks - 55:50 • Fans of low budget synth horror music—rejoice in the varied styles and witty packaging of Michael Perilstein. I'm prejudiced against this type of shoestring-budget score, but Perilstein's catchy theme and varied electronics add up to an odd cross of '70s Italian horror scores, Herrmann/Barry and late-night slasher music—the flicks where nobody can act and the music carries everything. Perilstein's liner notes are wonderfully irreverent and we've had a great time talking on the phone about our favorite Herrmann, Barry and Goldsmiths. Some of the synth patches are lacking, but there are a number of creative effects. Write PO Box 1477, Hoboken NJ 07030. **LK**

The Stars Fell on Henrietta • DAVID BENOIT. Varese Sarabande VSD-5667. 14 tracks - 28:50 • *Henrietta* is a small score by relative unknown Benoit, to a small film from the Eastwood/Malpaso stable directed by James Keach and starring Robert Duvall and Aidan Quinn. The music is intimate, made up of brief cues with delicate orchestration (banjo, guitar and dual pianos), the Coplandesque rhythms and chords giving a rich American feel. It reminds me of Goldsmith's more intimate scores (*A Patch of Blue*, *Raggedy Man*) as well as Williams's smaller ones (*Stanley and Iris*, *The Accidental Tourist*). It's a delightful "small" score in both scale and length. **-Andrew Derrett**

Total Eclipse • JAN A.P. KACYMAREK. Sony Classical SK-62037. 28 tracks - 55:12 • This is a beautiful and haunting score from the film not widely advertised or shown, directed by Agnieszka Holland (*Europa, Europa*, *The Secret Garden*). The movie deals with the real-life relationship between the famous young French poet Arthur Rimbaud, played fabulously by Leonard Di Caprio, and older poet Verlaine. The music is performed by the Wilanow String Quartet, also including an oboe, as well as the Warsaw Symphony. Many soundtracks sound alike; this one sounds like no other, beautiful and baroque. As the movie was not highly visible the album is not in every store which is a shame. Purchase it and you have a treasure. **-James Nicholas**

Lone Wolf McQuade (1983) • FRANCESCO DE MASI. Beat CDR-26. 24 tracks - 58:00 • With this Chuck Norris vs. David Carradine vehicle, Italian composer De Masi pulled a page from the Morricone spaghetti western songbook for a modern-day winner. Opening with a 12-note addictive whistled theme, De Masi expanded the genre with jazzed-up trumpets, majestic strings and a haunting oboe. But he also paid tribute to the master by re-creating the main theme with familiar harmonica and organ. A poignant guitar piece and a soft violin represent McQuade's love interest. This is the same CD released by Varese (who licensed it to Beat initially) minus the picture disc, but cheaper. Give Francesco credit for modernizing a familiar musical scenario and making it work. **-P.L. Merritt**

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